



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

CLERGYMAN'S  
SORE THROAT

EB. SHILDHAM, M.D.







# CLERGYMAN'S SORE THROAT.



# *Clergyman's Sore Throat,*

OR

FOLLICULAR DISEASE OF THE PHARYNX:

ITS LOCAL,

CONSTITUTIONAL AND ELOCUTIONARY TREATMENT.

WITH A SPECIAL CHAPTER ON

*Hygiene of the Voice.*

BY

E. B. SHULDHAM, M.D. TRIN. COLL. DUBLIN.

M.R.C.S. M.A. OXON.



E. GOULD & SON, 59, MOORGATE STREET, CITY, E.C.

AND 20, BISHOP'S ROAD, W.

1878.

151. 2. 296.



## PREFACE.

---

**I**N putting forth these few chapters on a very common affection, I wish to point out the varieties of follicular disease of the throat, to show its most frequent cause, and to suggest its most rational treatment. Bad management of the voice I conceive to be its most fruitful cause; the reader's art must therefore form the basis of its most rational treatment. This treatment, unlike most forms of therapeutics, is truly preventive, and should therefore rather precede than follow the invasion of a most tedious and, to some, a life-long trouble.

For this reason I have dwelt on the importance of elocutionary treatment, and added the chapter on the Art of Breathing.

Having for some years past paid much attention to the Reader's Art, I trust that my elocutionary suggestions may be of a practical character, and not clash with those that are purely medical. I cannot indeed speak *ex cathedra*, for no chair is mine beyond a modest horse-hair one, on which I sit, and think, and write, and wonder

whether the University which was good enough to teach me Greek, and to grant me a degree, will ever establish a chair of elocution for the benefit of the undergraduates and the advancement of the Reader's Art.

As my proof sheets have been looked through by some kind friends and good authorities on speech and song, I hope that the non-medical portions of my little book may be acceptable to those who make professional use of the voice.

The chapter on Local and Constitutional Treatment I know can only find favour with those who choose the law of similars for a guide in therapeutics. As this law points out to me the shortest cut to the cure of disease, I naturally prefer it, but find no fault with those who like to make the circuit.

8, FINSBURY PLACE, SOUTH,  
LONDON, E.C.

## CONTENTS.

---

| CHAPTER.                                    | PAGE. |
|---------------------------------------------|-------|
| I.—LOCAL AND CONSTITUTIONAL TREATMENT - - - | I     |
| II.—ELOCUTIONARY TREATMENT - - - - -        | 25    |
| III.—THE ART OF BREATHING - - - - -         | 39    |
| IV.—HYGIENE OF VOICE - - - - -              | 54    |



## INTRODUCTION.

---

TO begin with, the term "Clergyman's Sore Throat" is an opprobrium to the clergy, for why should they alone be labelled with this affection, and not members of Parliament, military men, barristers, actors, lecturers, public salesmen, or itinerant hawkers?

The truth is, that all classes and ranks of men who make frequent use of their voices, are liable to suffer from irritation of the throat and windpipe, either from excessive efforts in speaking, or from cold attacking the organs of speech soon after they have been in active use; but as a rule the clergy are called on to make exceptional efforts in speech only on one day in the week, and as consequently the voice has not been in training for these efforts during the previous six days, the result is that the muscles concerned in speech become overstrained, the mucous membrane of the throat and windpipe becomes congested, a draught of cold air comes unkindly on the weakened structures, and sore throat, with its attendant hoarseness, follows.

It is not unreasonable for sore throat to follow ill-timed vocal efforts in cold, wintry weather, and if clergymen

will persist in giving the voice rest six days and making it work hard on the seventh, what must they expect but vocal failure and defeat? Or if they will persist in neglecting the right use of the voice, and the judicious management of the breath, how can they hope for elocutionary excellence? Let all bestow as much care upon the delivery of their sermons as many do upon the literary character of the same, and then congregations must of necessity be charmed by the merits of the preacher's delivery, as they will be impressed by the excellence of his matter.

Actors are subject to sore throat and hoarseness of voice, it is true; but their troubles are mostly, but not invariably, due to their frequent exposure to draughts of cold air, when the body is heated and the throat slightly congested in the exercise of their art. It is more often an accident of their profession than a fault of their committal, and claims our sympathy rather than calls for our blame. In their case, too, I have been told that the less they act, the more liable are their voices to get hoarse and unmelodious, the training process being so needful to keep the voice as well as the biceps in proper trim. Hawkers in the street suffer from excessive and constant strain of the voice, together with constant exposure to cold and damp air; but in their case the pitch used by them is often too high, and therefore too fatiguing; moreover they have not learnt to manage their voices as artists.

In the case of the clergy, the pitch made use of by

many of them is often too high, and there is too often a strained character of voice adopted by them in reading and speaking which not only injures their organs of speech, but mars the effect of their delivery. I am not one of those who hold that there should be a clerical tone of voice for matters clerical, for in my judgment the epigrammatic beauty of the Epistles and the poetical grandeur of the Book of Job are utterly lost to a congregation when delivered in a mournful, throaty or constrained fashion. Intoning the service requires a very fine musical ear; and my own impression is that unless elocution is made a careful study of, clerical duty is ruin to many a weak throat. On the other hand, as shewing the value of musical training for the speaking voice, I learn from my friend, Mr. W. H. Cummings, the distinguished tenor, that the minor canons of our cathedrals, on whom devolve all the cares of an intoned service, are singularly exempt from "Clergyman's Sore Throat."





# CLERGYMAN'S SORE THROAT.

---

## CHAPTER I.

WHAT are the essential characteristics of this affection? Inflammatory enlargement and ulceration of the follicles embedded in the pharyngo-laryngeal mucous membrane. This glandular enlargement is the result of cold and chronic inflammation of the affected structures,—cold acting on the heated, unduly and injudiciously exerted apparatus of speech. The mucous membrane that covers the arytenoid cartilage and the adjacent parts, is more richly supplied with glands than the rest of the larynx; this very part is capable of great mobility, and being put to great strain in the exertion of loud singing or speaking, the result is that where excess of activity takes place there also inflammation is more easily set up; and thus the glandular affection of the pharynx extends to the larynx also, and those phenomena are produced which collectively make up the affection termed "Clergyman's Sore Throat."

Essential character of follicular disease.

Symptoms  
"clergyman's  
sore throat." of heat of the throat, without actual sore throat or difficulty of swallowing; a constant desire to clear the throat, little clearance really being made; only slight cough, and this more often of a morning on first rising, and after using the voice, the phlegm which is brought up being small in quantity, tough, sticky, and gummy in character, and mixed with the saliva. When pressure is made on the windpipe, there is no tenderness, as so often takes place in tubercular disease.

The voice is altered in character in the first stage of the disease; it lacks clearness and musical quality. As the disease progresses the voice becomes husky, weak, sometimes it is reduced to a whisper, or it is lost altogether. On first waking in the morning it is huskier as a rule than towards midday, and there is greater desire to clear the throat of phlegm. Again, too, towards evening the voice becomes hoarser and fails in power, especially if the patient has been using it incautiously, either in reading or speaking: as to singing in an advanced stage of this complaint, it is simply out of the question. There is also frequent desire to

swallow, but the act of swallowing causes no pain.

If we look down the patient's throat we shall see that the mucous membrane at the back of the throat is red and irritable, and that there is a look of venous congestion about the pharynx, and that the glands are enlarged, raised above the surface, and ulcerated in parts. We shall note that there is a dry, glazed, shining look about the throat, as though a good douching of warm soft water would be of service, and here and there we shall see bits of this sticky phlegm hanging like burs to the poor pharynx, which now and then makes efforts to shake them off. The ulceration of these pharyngeal glands is sure to follow their enlargement and inflammation, unless the disease is recognised and treated at an early period, and then we have a purulent discharge mixed up with the sticky burs of phlegm. The phlegm is sometimes streaked with blood. When the laryngoscope is used, we note that a similar condition exists in the mucous membrane of the larynx ; in fact, it is simply an extension to the windpipe of the troubles that have arisen in the pharynx or upper gullet, but modified according to the anatomical character of the part.

Condition of  
the pharynx.

In first stage health rarely suffers. The health of the patient rarely if ever suffers in the first stage of the disease, and for this very reason little attention is paid to it; but as the symptoms increase in severity and obstinacy, and when the larynx is attacked, then there is great languor and mental depression, loss of appetite and loss of sleep.

We often find as complications of this disease a relaxed uvula and enlarged tonsils; in this case cough is sure to come and increase the existing trouble. We may also have associated with it an emphysematous condition of the lungs, and chronic bronchitis.

Follicular disease in women. In women who suffer from the follicular disease of the pharynx, there is often co-existent congestion of the pelvic viscera, uterine disturbance, and very commonly liver derangement and piles.

Venous congestion. On looking into the throats of those who suffer from this disease of the follicles, we shall always find a certain amount of venous congestion; if we have a venous stagnation in the throat, it is not unlikely to repeat itself in other organs distant from the throat. Hence we shall meet with piles, portal congestion, uterine congestion, varicose veins; and therefore we must be prepared

to treat the whole constitutional diathesis as well as the local affection.

The local affection truly has been brought on and developed by cold acting on a mucous surface in patients who have not always learnt the artistic management of their voice; but yet, underlying all the disorder of voice machinery, there is the inherited constitutional weakness, which makes these patients more ready to suffer from throat irritation, and also to make this irritation a chronic disease. This inheritance of disease is, after all, a rational affair—as the father so the child, is a simple axiom of physiology; let us not be astonished, therefore, that if our fathers have suffered from weakness and irritability of the mucous membrane of the throat, we shall suffer also; for with the knowledge of this transmitted weakness we can exercise greater caution to protect ourselves from the possibility of disease attack.

Let us enumerate the causes of follicular disease of the throat. In the first place faulty voice production; secondly, undue strain of voice; thirdly, action of cold air on the pharynx when the body is heated and the vocal apparatus fatigued; fourthly, the ac-

Constitutional  
weakness of  
throat.

Causes of  
"clergyman's  
sore throat."

tion of irritating vapours on the throat. Sir G. Gibb states that he has met with a good many cases of this affection "in a very exaggerated form in photographers, and in persons much exposed to the fumes of acrid chemicals in confined chambers." Fifthly, primary weakness of the throat brought on by such diseases as scarlet fever, small pox, measles, influenza, quinsy, diphtheria, or even a chronic state of indigestion. Sixthly, as a predisposing cause is the constitutional tendency to throat affections, which we think is very marked in both the gouty and strumous habit. Follicular disease of the throat being common in strumous children.

Chronic intemperance is another exciting cause which must never be lost sight of, and with the morning's clearing of the throat there is often associated nausea and vomiting. Excessive tobacco smoking will also help to bring on this affection and keep up the throat irritation.

The treatment resolves itself into—(1) Local ; (2) Constitutional ; and (3) Elocutionary.

For the local treatment, inhalation of various medicated sprays, plain salt and water, or glycerine and water, Hepar Sulphuris, Sulphur, Kali Bichromicum, Phytolacca Decandra, Iodine, or

Local treat-  
ment.

the Iodide of Mercury, in water, will be found of service. As dryness of the throat is a constant and most troublesome symptom, sucking quietly and slowly simple glycerine jujubes is comforting to many patients. Sucking small pieces of ice, taking little draughts of very cold water when the throat is unusually irritable is of great service. Dr. E. T. Blake, of Reigate, advises touching the pharyngeal mucous membrane with carbolized glycerine, as he finds it productive of good results ; but before using this application he recommends taking up the shreds of stringy mucus that hang in the throat round the disordered follicles ; this is best effected by using a probang armed with Van Brun's cotton wool.

The time-honoured application of nitrate of silver we do not approve of ; it is too irritant and not followed by permanently good results. We believe that at the special hospitals for diseases of the throat the nitrate of silver treatment has been quietly put on the shelf, the bottles getting very dusty from disuse. Though Dr. Horace Green, of New York, was the first to point out clearly the character of this follicular disease of the throat, and therefore we owe him a debt of

Glycerine  
jujubes.

Carbolized  
glycerine.

Nitrate of sil-  
ver a mistake.

gratitude, yet we cannot follow him in his treatment of swabbing the throat with strong solutions of nitrate of silver. All honour is still due to his early perception of this tedious and hitherto obscure affection.

The lozenge question. Before leaving the subject of local treatment, a word on lozenges may not be quite out of season. It is impossible to travel far in that wonderland, the advertisement columns, without coming across some short but valuable remarks in favour of a lozenge, troche, or jujube. If the reader wishes to read, sing, or speak well, he has simply to buy a box of Miles Doughty's lozenges, regardless of the musical suggestions of a Garcia or a Cummings. Has he a cough or hoarseness of voice, Brown's Bronchial Troche will extinguish the former and render the voice mellifluous. Then we have cayenne lozenges and cayenne jujubes, that sting the throat and bite the tongue, making us ask, amidst our medicated flames, for a finger tip of cold water. Besides this we have astringent lozenges, with tannin and alum as a back bone to them, that make the tongue rough and dry up the back of the throat as though we had been out in the woods and pic-nicked on acorns very old and very dry. Can

these be useful to an already parched up throat ?

We have fruit lozenges and fruit jujubes, plain and crystallized, without cayenne, very nice as a sweetmeat, *et voilà tout*. Then there are the effervescing astringent voice lozenges suggested by Mr. Lennox Browne, and these certainly cool without irritating, but there is in their fiery phiz a suspicion of seidlitz powders, which neither the charms of crystallized sugar nor fruit essence will altogether dissipate.

We, for our own part, feel sure that for follicular disease of the throat, the milder the lozenge or jujube the more beneficial is the result, a plain glycerine jujube answers all purposes of moistening the throat without medicating it. The drug treatment is a more complicated affair, and not to be taken up in a casual way like a lozenge. It is quite unnecessary to add that Ipecacuanha lozenges, if used at all, should only be used in cases of loose bronchial cough, and not of relaxed throat or clergyman's sore throat. The disastrous results of a surfeit of these lozenges has been prettily told in some old verses that point a medical moral. They run thus :—

Mild lozenge  
the best.

Ipecacuanha,  
its province.

“Sighing in a shady grove  
With my Juliana,  
Lozenges I gave my love,  
Ipecacuanha.”

“Full twenty from the lozenge box  
The imprudent nymph did pick ;  
Then very gently sighing, said,  
‘My Damon, I am sick.’”

Does this not take us sweetly back to the time of our grandmothers and great grandmothers? No one uses a lozenge box now-a-days, made of some fine polished stone and rimmed with gold, as our grandmothers did and carried them to church, good souls. We buy a shilling's worth in a paste-board box, which breaks on the first exploration, or in a tin box which cuts our fingers and makes us get hot in the face and indulge in profanity; but polished stones and gold rims are gone for ever. There is no scope for advertisements on a polished stone.

To sum up on the lozenge question, we would say to those who suffer from follicular disease of the throat,—avoid astringents and forswear cayenne. The mildest lozenge is the best. Currant jelly is better than most lozenges, and far nicer if taken with judgment.

## LOCAL AND CONSTITUTIONAL TREATMENT. II

---

For constitutional treatment, we have found that those drugs named for use in inhalation will be of greatest service when taken internally, as a course of medicine.

Constitutional treatment.

*Kali Bichromicum* stands at the head of the list, presenting us with a close picture of the disease, the dry, irritable state of the throat, the efforts at bringing up a little phlegm, the scanty amount of phlegm brought up, its sticky, viscid character, and the difficulty of detaching it.

Kali Bichromicum.

*Hepar Sulphuris* comes to hand when we have cough, and a muco-purulent expectoration to deal with when the voice is affected, or when the symptoms are increased by change of temperature either from warm to cold or cold to warm air. If there is a relaxed uvula to complicate the situation, this medicine will be of undoubted service.

Hepar Sulphuris.

*Mercurius Iodatus* meets the irritable state of the pharynx, rather than when the windpipe is attacked, and touches the altered state of health that exists in the posterior nostrils. It is indicated when there is great sensitiveness to the impression of cold air.

Mercurius Iodatus.

Dr. Dyce Brown, in an interesting lecture on Follicular Pharyngitis, delivered at the London

*Esculus Hippocastanum.*

School of Homoeopathy, in the summer session of 1877, advises the use of *Esculus Hippocastanum* in this affection, as the pathogenesis of *Esculus* so closely corresponds with the disease. "Its chief action," he says "is to cause a form of catarrhal irritation of the gastro-intestinal mucous membrane. The irritation is most marked in the rectum, causing piles with its usual concomitant symptoms. But besides this, it causes in a very marked manner a dry uncomfortable feeling in the fauces and pharynx, a sensation of constriction, with raw excoriated feeling, or a sense of pricking. With this there is frequent desire to swallow, uneasiness in deglutition, a troublesome tickling cough, with constant hawking up of mucus, which only increases the raw excoriated feeling. On inspection of the throat, the fauces, uvula, and back of the pharynx are seen to be of a dusky red, congested, and relaxed or swollen appearance. Coincidentally with this there is some stomach disorder, coating of the tongue, feeling of general malaise and depression."

Here, indeed, is a picture of the follicular disease of the throat, and the very points we touched on in speaking of venous congestion are

present in the pathogenesis of this drug, a drug which has given us good results both in England and America in the treatment of painful piles, and constipation, and which we hope will do equally good service in the treatment of clergyman's sore throat. At present it has not had extensive trial.

*Phytolacca decandra* has been much used and greatly praised in the treatment of diphtheria. In looking at the pathogenesis of this drug, we find some very well marked symptoms that should indicate its use in follicular disease of the pharynx. There is a dry, irritable state of the mucous membrane, there is a constant desire to clear the throat of phlegm, there is a sense of roughness in the pharynx, and great dryness of the throat at bedtime. These symptoms all belong to "Clergyman's Sore Throat," and therefore they should be removed by the exhibition of this drug, if all the other phenomena correspond.

Phytolacca.

*Sanguinaria Can.* has a feeling of dryness of the throat, heat in the throat relieved by inspirations of cold air, and a feeling as though the throat were swollen. I can from my own experience verify the proving of heat and

Sanguinaria.

dryness in the throat, for I triturated some of the Blood Root one day, and the light, snuff-like particles that rose in a fine dust from my mortar irritated the back of my pharynx considerably, though I had taken care to keep my mouth shut during the time that I was busy with my pestle and mortar. Any enthusiastic colleague can verify my proving.

*Mercurius Solubilis* has many symptoms that *Mercurius Sol.* correspond to the chronic trouble of follicular disease. Yet we feel sure that in *Mercurius Iodatus* we have a more perfect picture of the disease, and I therefore have preferred to prescribe it in most of the cases that have come under my care.

*Lachesis* has a state of venous congestion, a puffed look of the uvula, tonsils and soft palate; it has irritability of the throat, a constant desire to swallow, a feeling of a plug in the throat, and a tenderness of the larynx; but there is not that deep seated chronic inflammation of the glands of the pharynx, that makes *Kali Bichromicum*, *Mercurius Iodatus*, and *Hepar Sulphuris* come tripping along to our memory. As the Iodide of Mercury bites deep down to the follicular disease of the pharynx so should the Iodide of

Sulphur penetrate to the inmost recesses of the gouty or scrofulous constitution.

*Cod-liver oil* is often of the greatest service in the treatment of this obstinate affection. When there is a strumous, tubercular, or gouty taint, it will be a great auxiliary to both topical and medicinal treatment. It acts as a local soother and softener of irritation, and it meets those constitutional requirements that struma, gout, or tubercle present to our consideration.

Cod-liver oil.

Small doses to begin with—a teaspoonful at bedtime, for three or four days; then two teaspoonsful will be found sufficient for the next fortnight; if this amount is well borne, then another teaspoonful after early dinner may be tried; if digested, this quantity can be continued for some weeks.

If cod-liver oil should cause dislike for food, and acid eructations, or even diarrhoea, it must be discontinued, for it is only after all an accessory, and not the “chief nourisher at Life’s feast.” Never let us be led away with the idea that cod-liver oil will cure any and every form of chest and throat affection, as some highly coloured advertisements would make us believe. It is an accessory most useful

Cod oil not a panacea in chest affections.

in many cases, but utterly powerless in others, and actually harmful in some. Cod-liver oil will fatten some patients and soothe their poor, irritable throats. Others it will nauseate, nay, even it will turn acid and irritate the mucous membrane of their bowels, causing indigestion and diarrhoea. In such cases, therefore, it must be prohibited, in spite of advertisement columns, and their songs of doubtful praise.

Cod-liver oil to many has not the virtues of a prime piece of tender roast beef, or of a succulent mutton-chop, or of a wing of fowl or partridge, or of good brown bread and butter or oatmeal porridge and milk; it stands alone in its peculiar merits and demerits; and we feel quite sure that the interesting fish that favours us with its oil, has no intention of competing with the butcher, the baker, or the greengrocer. It is a fish of truly benevolent disposition and somewhat gregarious habits, and only enters into serious competition with the milk and butterman. The sphere of its usefulness is to fatten the lean, to warm those that shiver, and to soothe those that incessantly cough. To look upon it as the equivalent of beef and mutton, or of phosphorus

Cod oil not a  
substitute for  
roast beef.

and iodine is to mistake its properties and mis-apply its powers.

In the pathogenesis of *Sulphur* we find the following symptoms, "scraping, roughness, and dryness in the throat," "Pressure as if from a plug or from a tumour in the throat," "Burning sensation and shootings in the throat, principally during empty deglutition." This for the pharynx; then further on we have as laryngeal symptoms, "Hoarseness, roughness, and scraping in the throat." "Voice hoarse, low, or quite extinct, generally in cold, damp weather." We have also the symptoms of venous congestion as in the matter of piles and constipation.

*Sulphur* as an intercurrent remedy will always find a corner for its acceptance, as it not only meets the local conditions but also the constitutional; for we are more convinced than ever that the constitutional or hereditary element is one of the most powerful factors in the production of disease, one of the most difficult to contend with, one that should never be lost sight of; and if lost sight of in that interesting love-chase after topical remedies, the disease will never be absolutely cured.

For this reason, constitutional remedies should

always receive our closest attention. We believe also that in some very troublesome cases of follicular disease of the throat, change of air is attended by the best possible results.

Change of air. I am only now speaking of the worst cases. The kind of climate that is most suitable is generally one rather moist, though not absolutely relaxing; and air that blows from the sea, is more beneficial if the situation is not too bleak, than that which comes from in-land. The question of climate in all diseases of the respiratory organs is a difficult and delicate one to handle; the suitability of any climate depending absolutely on the condition of the patient, and his immediate surroundings. This subject is treated of in the classic works of Sir J. Clarke, and Dr. Scoresby Jackson, besides in numerous monographs that have appeared from time to time within the last twenty years, from such careful observers as Sir H. Taylor, Dr. Bennet, Dr. J. C. B. Williams and his son Dr. Theodore Williams, and Dr. Walshe. All these writings point out the necessity for a careful choice of climate in throat or lung disease, and they do not fail to point out its difficulty.

If the symptoms prove very obstinate to treat-

ment, a mild course of the Harrogate waters will help to touch the constitutional diathesis, especially when there is either a scrofulous or a gouty habit. There are, however, various kinds of Harrogate waters, which need to be carefully distinguished. These waters, therefore, require to be taken with care, and under local medical supervision, as they will often aggravate or re-develop the very symptom we desire to banish. Should the patient be anxious for a more complete change than Harrogate offers, let him cross the Channel, and seek for help in the brine baths of Germany or Switzerland. Those at Nauheim, Kissingen, and Oeynhausen enjoy a great reputation for the cure of these chronic affections of the throat and windpipe. The hot springs at Nauheim are the warmest (Grosser Sprudel 96° Fah., Friedrich Wilhelm 104° Fah.) and therefore their action is very stimulating, suitable for those who have weak hearts or torpid livers, and for the scrofulous constitution. Both here and in other parts of Germany, where brine baths are resorted to, there are rooms built for the inhalation of carbonic acid gas, for patients who suffer from chronic weakness and inflammation of the air passages.

Baths at Oeyn-  
hausen.

Dr. Meyhoffer, in his admirable work on the "Chronic Diseases of the Organs of Respiration," tells us that at the baths at Oeynhausen "the temperature of the spring is 89° Fah. and can therefore be used without artificial heating. This has the advantage that the great quantity of carbonic acid (11 inches in 18 ounces of water) contained in the water is retained in its largest proportion; that a constant current can be easily maintained in the bath, and around the patient, so favourable to setting free the carbonic acid, which collects in numberless bubbles on the skin, and producing a tingling sensation (at first far from pleasant), thus increasing in no small degree the action of the bath. Thirdly, Oeynhausen is furnished with a room for inhalation, the atmosphere of which is not only impregnated with chlorides, but also contains a considerable proportion of carbonic acid.

When there is congestion of the liver accompanying the throat affection, the Kissingen waters taken internally will prove of service. We may mention the baths of Cannstadt, Carlsbad, Marienbad, in Germany, besides those already spoken of, together with the springs at Cauterets,

Luchon, and Eaux Bonnes in France as worth a trial when the patient can conveniently travel and when medicinal treatment in England has been of little avail; but if the symptoms can be recognised and cared for at an early date, our patients can visit these foreign watering places from motives of curiosity rather than with hopes of relief.

There is a class of persons who are subject to follicular disease of the throat, in a minor degree certainly, but yet sufferers—a very large class, and in whom this affection has not hitherto been noticed by the medical profession. We allude to the assistants in shops, both male and female. Follicular disease in Shop Assistants. How is this? Let us first take notice of drapery shops; let us observe that in most shops the atmosphere is either too hot or too cold; and let us further observe, that in times of commercial activity the shop door is for ever on the swing, like Longfellow's "Old Clock on the Stairs," its pendulum seems to creak, "Never—For ever—For ever—Never." Every stroke of the door-pendulum lets in a current of cold air; this current falls on the throats of delicate people—people who have been using all their ingenuity, and playing an animated vocal part in effecting The swinging door.

sales of this lovely ribbon, or that elegant fichu, quite the latest novelty, and almost a gift to the purchaser.

Is it fair, then, that this art of conversation (for such it is in many instances, the best salesmen being the most gifted talkers), should be rudely rewarded by symptoms of follicular disease of the throat? It certainly is not fair, but, nevertheless, it is the unhappy sequel in many cases. The irritation set up by the cold air striking on the congested throat, by means of the swinging door, is aggravated by the gaseous atmosphere of the shop. A

The inevitable  
lozenge.

lozenge is bought to check the throat irritation. The first chemist applied to has his particular favourite, and in nine cases out of ten, his favourite is pungent with cayenne, and therefore in as many cases it does more harm than good. A fresh chemist is applied to, who has another pet lozenge to offer the sufferer; this may have tannin in it, or a small quantity of morphia, or a taste of ipecacuanha. A box of these lozenges soon disappears, for the public has greater faith in quantity than quality, and yet the symptoms are unrelieved.

Then the patient thinks there must be something too serious for the pure lozenge

treatment, and seeks medical advice. If the practitioner applied to understands the throat, relief is obtained. But if he practises according to a kind of rule-of-thumb treatment, and orders a tonic, because the patient is weak; then farewell to improvement, for no tonic in the wide world will screw up the muscles of the throat to healthy action, or remove the irritation from the diseased pharyngeal glands. What is wanted is specific treatment, and by specific treatment we mean the use of those drugs which most nearly approach in character the condition of disease—drugs which shall present in their provings or pathogenesis an accurate picture of the symptoms of disease, which shall reflect as in a mirror the morbid phenomena. The drug, therefore, that shall most accurately cover these symptoms, will most effectually cause them to disappear—a drug whose outlines, and whose mysterious, innermost tracings shall correspond to the disease symptoms as faithfully as the strong outlines and the innermost delicate tracery of cross-hatching and stippling of an engraved plate correspond to the impression taken from this plate. In some drug provings we have the sharpness and the freedom of

Medical advice.

The elective affinities of therapeutics.

The disease  
picture and drug  
reflection.

an etching, in others there is a combination of strong outline and delicate mystery. So it is in disease, there is the strong outline of some very leading objective symptoms, and again, there is the subtler tracing of subjective phenomena.

In the throats of patients suffering from follicular disease we have at one glance the bold picture of inflamed glands and irritated mucous membrane; there it is strongly marked by Nature's inflexible hand, definite, distinct.

"Can you not read it? Is it not fair writ?"

But behind all this strong painting, and yet mysteriously and indissolubly blended with it, are certain finer shades, half tints of disease, which go to make up the whole picture which men of science call follicular disease of the pharyngeal mucous membrane, and which is known to the public as "Clergyman's Sore Throat." Such half tints are headache, dislike for food, bad nights, weariness of body, depression of mind. We shall find them all, if we only take the trouble to look for them. And if we take the trouble to hunt through our "Materia Medica" we shall also find the appropriate medicines.



## CHAPTER II.

### ELOCUTIONARY TREATMENT.

WE will now speak of one of the most important and almost neglected means of preventing the symptoms of clergyman's sore throat ; the measures we refer to are elocutionary.

THE ELOCUTIONARY TREATMENT.—In what does this consist ? 1. In the proper management of the breath. 2. In the proper selection of voice pitch. 3. In the avoidance of too continuous strain of voice. 4. In the regular and daily practice of the voice, both as a musical instrument, and as an interpreter of speech. Some patients may be inclined to object, " But this is a great matter, and we have so little time for these exercises." Our answer to the clergy is, " If you have no time for elocutionary work except on one day of the week, turn your attention to theology, pure and simple, or to visiting your sick, but give up preaching." The High Church clergy, however, tell their brethren that the true remedy for their professional complaint,

Elocutionary  
treatment.

is to have daily prayer regularly in their churches. *Fiat experimentum.*

We may do much for our patients when they come to us husky, dyspeptic and downcast, with our medicated sprays and our inhalations ; we may send them to Nauheim or Eaux Bonnes for the salt cure ; but if the clergy wish to save themselves the expense of foreign travel, or the indignity of giving up voice work, when all other faculties are in good order, let them make the reader's art their careful study in six days of the week, and on the seventh they will come to the pulpit with a feeling of pride and satisfaction, instead of mounting it with a heavy heart and a doubtful courage, prescient of elocutionary defeat.

Faults of bad  
speakers.

The great faults of those public speakers who have not studied the reader's art, lie in taking breath spasmodically and at random ; in choosing too high or too low a pitch, in speaking in too constrained a fashion ; in keeping too exclusively to one unvarying tone. In fact, these uncultured speakers set at nought the principles of physiology, and defy the rules of elocution : for elocution has its rules, just as physiology its laws.

What advice can we offer then in the matter of breathing?

We would advise, that before a single word is uttered in public, the art of breathing should be studied carefully at home. Let the elocutionary pupil take the sermon that is to be preached, or the address that is to be delivered. Let him stand straight up, with head erect, shoulders thrown back, and chest well forward, and both feet firmly planted on the ground—not one leg negligently crossing the other, in the attitude chosen by elegant young men at an evening party, where there is “a little music,” and nobody knows anybody, but as though he were quite ready to attack the devil and all his works, and as if he belonged to a Church truly militant, like the stout Bishop in Goethe’s play of *Goetz von Berlichingen*. In this attitude of defence, defiance if you will, with closed lips, let him take a quiet inspiration, by the nose, and then let speech flow out of the mouth in quiet expirations.

Art of Breathing to be studied.

Attitude of speaker.

Let him not make that grand mistake in breath taking, so often made—that is, to fill the lungs suddenly and violently with air, for by so doing he will part with this air as suddenly, when once he begins to speak. Let him

Avoid sudden and violent inspiration.

begin very quietly ; the after part of his discourse will be none the less impressive for this quiet beginning. Having begun quietly in speech, he will be more calm and collected in mind, especially if he preaches from notes only, and does not read from a manuscript.

Let him take breath at every stop of importance, nay, even of unimportance. The punctuation of speech. The stops in letterpress appeal as much to the opportunities for taking breath, as to the absolute meaning of the author ; and a comma that falls almost at the end of a sentence, should be utilized as a halting place for taking breath, before the final winding up of some grand peroration—a peroration whose last words may be infinitely impressive, or supremely vexatious, vexatious because they are inaudible.

This artistic breath-taking will prevent the lungs from being suddenly emptied of air, and also from the air striking against the back of the throat with sudden violence ; for with spasmodic breath-taking we get this irritation of the soft palate and pharynx, which leads by slow degrees to the symptoms of clergyman's sore throat.

Next for consideration is the injudicious choice of pitch of voice. This will strain, not only the

soft parts exercised in speech, as the uvula, arches of the palate and pharynx, but also irritate and fatigue the muscles of the larynx; we shall have, therefore, the little voice-box itself affected as well as the uvula and pharynx. To avoid this injudicious choice, it is well to follow Mr. Hullah's suggestions on this point, and they are, for the reader or speaker to find out the compass of his voice, and then to take a note as near the middle of this compass as possible, and pitch the voice to this note, always allowing it to range above and below the note as occasion may require, or inclination may direct. He says, in his practical little volume, "On the cultivation of the Speaking Voice," "Whether of speaker or singer the part of the voice most often to be called into requisition, and therefore most important, is that which is *farthest from its extremes*. In the bass voice this part will consist of the notes D E F G; in the tenor of A B C. One or other of these will be (to borrow a term from mediæval musical practice) the *dominant note*, that note on which the vocalist can speak or sing with the best effect, with the greatest ease, and for the greatest length of time. In the bass voice this will be probably E or F; in the tenor

(choice of pitch.

The dominant note.

A or B—notes falling well within the joint register of either voice. Control over these dominant notes then is the first thing to be attained."

Let us make short reference to Dr. Wyllie's station note produced on the dead larynx detached from the body. This according to Mr. Lunn, "in the average adult male or female is middle G, and in strange corroboration we find G accepted long ago by priests as the most convenient note upon which to recite words."

Singing, the  
best road to good  
speaking.

Let therefore the clergyman who would avoid the calamity of chronic sore throat, go to the piano and sing the diatonic scale until he has found the compass of his voice, and then let him find the dominant note ; sing the note, and two or three notes above and below it, so as to get thoroughly familiar with the whereabouts of the note ; then let him pitch upon it without the help of the piano. Let him afterwards find the dominant note with his speaking voice, play a few chords while he executes a kind of recitative that has only a short range, and then let him break fairly into a continuous musical sound on the dominant note. Daily practice of this kind will soon render his voice flexible, and make his ear delicate to the perception of pure sound. It

will not merely give flexibility, but also strength to the voice. Indeed, the true and only way to become a musical speaker is to learn the art of song.

From the musical exercises our patient should go to elocutionary efforts, and he will see after a few months of musical training what strides he has made in elocution. What did Cicero think of speech, "Est in dicendo etiam quidam cantus obscurior." "In speaking also there is a sort of mysterious song." Well for those speakers who can not only feel, but interpret the harmonies of this mysterious song. Of this subtle music of speech we can say almost in Portia's words—

Cicero on musical speech.

"It droppeth as the gentle rain from heaven  
Upon the place beneath ; it is twice blessed.  
It blesseth him that gives and him that takes."

When therefore faulty breathing has been corrected, injudicious pitch altered, monotony of voice avoided, then the strain of voice spoken of as a cause of sore throat, must disappear also ; for undue strain can only in exceptional instances be occasioned, when the speaker is master of his craft.

There is one suggestion we would give to public readers and speakers, and it is, to speak in

Choose a natural tone of voice.

as natural a tone as possible. For two reasons, because to be truly natural is to be truly artistic, and also because the more natural the sound that is produced by vocal efforts, the less fatiguing will that effort be. Neither clergyman nor barrister should have one voice for private and one for public life, but the same qualities of voice should be exhibited in the pulpit or at the bar that find "fit audience but few" in private life. In public speaking the points to be remembered are purity of tone, clearness of articulation, right selection of pitch, and judgment in taking breath; the voice certainly has to travel farther in a church or lecture room than in the familiar dining-room, but for all that, the natural good qualities of a voice need never be lost of sight of before an audience or a congregation.

Actors, who of all men should value nature, because their art is but a reflection of nature, are apt to sin in this respect, and tragedy playing leads them too easily into this temptation of speaking in a throaty, constrained, and unnatural fashion.

Salvini a great elocutionist.

To name these dramatic sinners would be ungracious on my part, but to speak of one of the most splendid elocutionists Europe has ever seen

is a pleasure indeed. Signor Salvini is, in my opinion, undoubtedly one of the greatest tragedians, as he is one of the most splendid elocutionists of the present day. His very rendering of simple quiet narrative is alone a model of excellence for all actors and speakers to follow. Nature has given him a most musical voice, for in it lies that mysterious song Cicero loved to hear, and his delivery is perfectly natural whilst the dramatic interpretation of his author is full of the subtleties of art.

There is no throatiness in his delivery; his pitch of voice takes never too high nor too low a key, but yet his voice-compass has great range, from the deep bass tones of his first reproaches to Desdemona, in "Othello," to his cry of agony when impelled to put her to death. Mr. Lunn has rightly said, "Compass is as much a means of oratorical effect as it is of song," but there must always be a happy medium pitch to start from, the great artists find this out and work from it.

As a voice has its quality, its timbre, so a picture has its key of colour; the voice may be marked by strong contrasts of light and shade, like a Rembrandt, or it may be full of light and

Voice qualities  
as compared with  
tones of colour.

glow like a Turner landscape, taking a high soprano key, but yet touched with sweet varieties of subtle change ; or, again, it may have the Venetian depths and fulness of tone as seen in Titian, combined with the bright sunshine of John Bellini—the Titian contralto with soprano notes of John Bellini. These qualities of singing or speaking voice are most precious as they are most rare ; and the Italian tragedian I have lately named is more fully possessed of these qualities than any public speaker it has been my good fortune to hear and for all men to take a lesson from.

We repeat then, to correct the errors of faulty elocution, we have to learn the art of breathing, to touch the borderland of music, and after careful practice the art of speaking will be our reward ; this art must be worked for with as much diligence as good students work for a degree, and as much enthusiasm as hard students work for honours.

Honours ! a Degree ! Delightful words, and full of sweet promise to the undergraduate in arts or medicine ; but in elocution there are few honours except those granted by public acclamation ; no degree except the extra-academical one of public opinion.

At King's College in London, however, the governors have shown their foresight in establishing a Chair of Elocution, and their judgment has been equally sound in the choice of their professor, the accomplished reader, Charles J. Plumptre.

Chair of elocution at King's college.

At the close of the Academic year, an elocutionary contest takes place amongst the pupils of Professor Plumptre's class, and the best reader carries off a prize. In fact he takes honours. When two competitors run each other very closely and there is an elocutionary dead heat, then the council of King's College show their liberality and their good sense by giving the distinguished competitors a prize a-piece.

Elocutionary prize.

I had the pleasure myself of attending some of Professor Plumptre's lectures a few years ago, but having to fulfil many professional engagements at the time, I could not complete the course, nor join in the running at the end of the term. My attendance, however, was long enough to show me the value of this kind of teaching and the proficiency of my lecturer. I should advise all who have neither time nor opportunity to attend this course, to buy

Professor Plumptre's King's college lectures.

the printed series published by J. T. Allman, 463, Oxford Street. There is much to interest and to instruct all who have occasion to use the speaking voice in public.

Oxford and Cambridge, with all their wealth of colleges, and all their overflow of learning, know not how to advance with the age in the matter of public reading and speaking. Alma Mater can teach her sons how to scan a Greek measure, to interpret the chorus of a Greek play, to turn good English into bad Latin and worse Greek; but she is either powerless or too apathetic to teach them the beauty of their mother tongue, or to guide them in striking with enthusiasm the chords of musical speech. Is it a marvel, therefore, that her children go out into the world half trained, half educated, for the battle of life? Theirs may be the "Thoughts that breathe, and the words that burn," but where is the power of utterance gone? Where is the vocal spark that shall set the latent impulses aflame? The spark may indeed be present, but for lack of watchfulness its fire has almost died out.

In our English universities, orthodoxy has no chair for teaching pupils how to pronounce the

Oxford and  
Cambridge study  
Demosthenes but  
not elocution.

English language. This is almost a calamity, and we must confess, with a slight blush for orthodoxy, that clergyman's sore throat is more often met with amongst members of the Church of England than the Nonconformists. One reason for this is the fact of written sermons being more in favour with the former body, and extempore preaching with the latter. In the delivery of a written sermon the preacher is more apt to adopt a constrained style, and to choose a difficult pitch of voice when he reads to his congregation as a minister, rather than talks to them as a friend.

When we hear of a private individual wishing to found a prize of the annual value of £40, to be given to the best reader of his year at Oxford and Cambridge, and of the offer being rejected by Oxford, and timidly accepted by Cambridge, we can form an idea of the deep-seated apathy that exists at our universities with regard to all elocutionary progress. Yet Professor Plumptre tells us in his "King's College Lectures on Elocution,"\* that such was the melancholy fact

Elocutionary  
prize offered to  
Oxford, but de-  
clined with  
thanks.

---

\* "King's College Lectures on Elocution," by Charles J. Plumptre. Lecturer on Public Reading and Speaking, King's College. T. J. Allman, 463, Oxford Street, London.

a few years ago. It is astonishing to find in this matter such wrong-headed conservatism lingering in a country where in the provinces of science, literature and art, the dominant idea is progress.

Education of speech the last thing thought of. The result is, that the education of speech begins after a man has left the university, at the very time when he most needs it, and feels the lack of it. The would-be pleader at the bar can write but not deliver a brilliant defence ; the future preacher at Westminster Abbey may have the enthusiasm of St. Paul, and the elocution of a school-boy ; the budding politician may be full of great ideas that shall move the nations, but though brain and heart are ready to fulfil their mission, yet the voice refuses to utter the harmonies of inspired thought ; and until elocution ranks as a fine art, so long will the intellectual manhood of England tremble when it first dares to be heard speaking aloud to the people, and would fain pathetically echo Tennyson's words—

“I would that my tongue could *utter*  
The thoughts that arise in me.”



## CHAPTER III.

### THE ART OF BREATHING.

**T**O dignify a process with the name of Art which seems to be a pure necessity of Nature, is at first sight to be hypercritical, and hyperæsthetic. Breathing should rank as a fine art. To breathe is to live ; without fresh breath-taking we surely die. Every few seconds we are taking breath and never giving the matter a thought in health, beyond feeling that it is a sweet necessity of life and comfort. How, then, can this natural process be raised to the position of an Art, nay, a Fine Art? Let us see. In health and silence we breathe and take no thought of it, but as soon as we put the muscles of the body into active motion, we feel that this breath-taking is a matter for consideration. In walking fast, in running, in jumping, in lifting a heavy weight, how is it that some of us get scant of breath? For want of physical power, and for lack of art in breath-taking. In singing, in long-continued speaking, shortness of breath likewise results under similar conditions, viz., physical weakness and lack of Art. Shortness of breath during muscular activity. Let us dismiss the first, as physical weak-

Best singers  
are as a rule best  
breath takers.

ness is rather an accident of birth and structure, and therefore less remediable ; whereas lack of art flows from a lack of education, and education lies in the power of all. The best runner is as a rule, other things being equal, the best breath-taker ; the best singer, and the best speaker are likewise the most judicious breath-takers. Great runners for long distances are not of necessity great athletes, but often thin, spare people with little to carry, with large bellows for lungs and plenty of judgment in using them. Neither of necessity are the greatest singers of athletic build ; but they have also good bellows, use them with art, and so rarely does their machinery require mending.

The reverse is true of bad runners and bad singers, their bellows are always getting out of order, and requiring the services of medical or elocutionary tinker. This then being the case, breath-taking is not so simple a matter as at first sight it appears to be ; for as soon as any pressure is put upon the lungs in the way of general bodily or localized muscular exercise, we find that this pressure is best borne by the most intelligent and the best trained ; it then becomes essentially a question of

Art, a matter for thought and education.

Let us first consider the natural process in a state of health. Why do we breathe? I had almost said, "Because we cannot help it," and in this short answer I should partially solve the physiological problem of respiration. We breathe because the heart and brain impels us to do so, to keep the current of blood flowing evenly through the body and through the lungs. Were we not to breathe we should congest the lungs and check the heart's action. Why do we breathe? Because we want to change the air in our lungs. The air in our lungs can get foul, just as the air in a bedroom gets foul for want of changing. It is not merely that the air in our lungs requires changing, but also that the blood wants purifying, and therefore to purify the air in our lungs is to purify the blood in our bodies, and so to stimulate and strengthen the whole nervous system. Bad air makes bad blood, bad blood poisons the brain, which then sends messages to the heart in a feeble fashion, and the great muscle of life becomes paralysed and dead. Therefore, to breathe is indeed to live, and to breathe bad air is to die by heart and brain.

“How do we breathe?” is the next question to be answered. We breathe by letting fresh air flow into the lungs and stale air flow out of them. We breathe by a muscular effort, an effort that has been called into action by a nerve stimulus. No muscular effort can be possible without the nerve being awake and ready to touch the sleeping muscle. We then take in supplies of fresh air by muscular action ; it is by rightly applying this muscular force, that we learn to breathe with ease and with judgment.

Here are the lungs waiting to be stocked with air, warehouses ready to be filled in basement, first or second story ; there are the cranes, pulleys and ropes, ready to do the storage. Which is the most important part of our warehouse, which will stretch most to accommodate the goods ? Why the basement. The bases of our lungs fill best, most easily, and the parts below the bases are most accommodating ; therefore that form of breathing called by some authors the abdominal, and by others, the diaphragmatic is the one which should be adopted for physiological reasons. The bases of the lungs rest on soft, yielding structures. The diaphragm is a large

How do we  
breathe ?

We breathe best  
by diaphragm.

muscle that separates the lungs from the abdominal viscera ; it is, in fact, a kind of lift between the upper story of the chest and the lower story of the abdomen, but though it constantly goes below into the abdomen, it only carries the same passengers, and these are the lungs. When we take in breath, the lungs expand and down goes the diaphragm lift, with the lungs resting on the upper surface ; when we let out air from the lungs, up goes the lift and carries back its passengers quietly and with great care.

But there are other ways of breath-taking besides by the use of this muscular lift. There is the lateral or costal method, or breathing by the ribs, and there is the clavicular or breathing by the collar bones. Now when we mark out all these methods specially, we do a right thing, for we draw attention to the physiology of breathing, and we individualize the methods ; but truly there can be no breathing by the diaphragm without some use of the ribs and the muscles that set those ribs in motion, therefore these two forms verge into each other, only with this difference, that the use of the diaphragm should be thought of first, and the use of the ribs should be an

No breathing  
by diaphragm  
without some use  
of ribs.

after-thought in this great art of breathing. In the effort to fill the lungs with air, we find that as there is less opposition to lung expansion from below, than from the bony corset above and at the sides, therefore to breathe by the diaphragm is less fatiguing, and also allows of greater lung expansion. Can we hesitate, then, to choose it?

Breathing by  
collar bones alto-  
gether wrong.

The breathing by clavicle or collar bone is wrong in every way, and we believe that really it is not often put into practice, for one good reason, namely, because it is a difficult method and requires great muscular effort. As the apices of the lungs are encased by unyielding upper ribs and stout muscular tissue, we can at once see that lung expansion in this upper story can never be great, nor easy of management; and therefore breath-taking by the collar bones should never be practised, as its results are disastrous to health and voice production. It leads to muscular strain, inartistic use of voice, weakness, and finally perhaps to loss of voice, with irritation of pharynx, and thus to "Clergyman's Sore Throat."

Now, as we have spoken of breath-taking or inspiration, we should have a few words for breath-parting-with, or expiration. The breath-

taking should be handed over to the care of the diaphragm and ribs, and therefore ribs and diaphragm should again do their service in driving out the air from the lung. Both processes require judgment. To take in breath is to provision one's self; to let out breath is to part with one's stock. Unless the lungs are well provisioned with air, we cannot carry on the business of speech or song with activity; and unless we part with our stock with judgment, our respiratory affairs become embarrassed, and in desperate cases become bankrupt. In plain English an artist must learn to expire, to part with breath, just as much as to inspire or take in breath. His inspiration should be quietly made, without effort and without sound, almost without sign, with closed lips for speech, and with gently parted lips for song; the shape of the mouth should in the very act of singing be moulded in harmony with the vowel sounds. The head should be erect, the muscles of the neck free, the shoulders thrown back, the chest thrown forward, and both chest and abdomen free from all restraint of tightly fitting dress. Then, as air is taken in by the nostrils, or by the open mouth, the muscles of the abdomen should relax and the speaker or singer should *almost feel* the

Letting out  
breath an art  
question.

diaphragm descending, the ribs rising, and the abdomen filling out. I say *almost feel*, he should never be painfully conscious of this act of breath-taking, as then it will at once become a forced muscular effort. Instead of a second nature, acquired by art, it will, by arresting the speaker's attention, interfere with the perfect finish of his speech or song.

Breath-taking  
should never be  
spasmodic.

The breath-taking should never be spasmodic, nor hurried. This comes of too frequent inspirations, and lack of art; this leads to the panting sounds of inelegant speakers, this brings about rapid fatigue of voice, and, sooner or later, develops the symptoms of "Clergyman's Sore Throat." The speaker or singer should regulate his inspiration according to his subject, his phrase, his power; his provision of air should neither be too scant, nor yet should it over-load his lung. In very deep and prolonged inspiration, there is a tendency to part with the air too suddenly, as the muscular power that raised the ribs is being counter-balanced by those muscles that lower the ribs, for there is a constant interchange of force going on when breathing in and breathing out. If the act of inspiration is too prolonged, the act of

Avoid very long  
inspirations.

expiration will be shortened; and what a speaker or singer looks for is perfect harmony of adjustment, a balance that shall never be so rudely disturbed as to interfere with the practice of his art. I feel that this point has not been sufficiently dwelt on by writers on elocution or singing. The faults of too frequent and spasmodic inspiration have been pointed out over and over again, and the invariable lesson given has been "inspire long and deeply." A good lesson in truth, but it has its dangers, and I feel it is right to point them out. Some authors write as though all a singer or speaker has to do is to fill his lungs choke-full of air and then beautiful speech and song must of necessity flow forth. We would say "Inspire long enough for the musical or elocutionary phrase that is to follow the breath-taking, not long enough to fatigue the lung tissue, or the inspiratory muscles." Yes, truly, "fatigue," as, though the strain is but short-lived, yet, if continued, it leads to this condition.

Breath-taking should be adequate to elocutionary phrase.

The expiration should also be easy and without effort. When the air leaves the lung to be converted into sound, there should still be no strain, no visible effort, but the sound should flow out evenly, and without any consciousness

Expiration should be without effort.

on the artist's part of his possessing a larynx to warble through, or a pair of bellows to propel the sound. There should be even less effort in breathing out sound than there is in breathing in air. The artist may be and must be conscious of purity of sounds, but intensity of sound must be produced without visible muscular effort. All swelling of the veins of the neck and of the forehead, and all getting red in the face, point at once to the use of clavicular breathing and lack of art in voice production.

Silent respiration. In the ordinary silent respiration of health, wherein voice production is not required, the lungs quietly expand, the muscles of inspiration raise the ribs gently to give side play to the expanding lung, the diaphragm slowly descends, the muscles of the abdomen relax; this act is characterised by repose; when the lung is sufficiently stocked with air, the muscles that raised the ribs feel content with their silent task, and are gently reminded that the duty of lowering the ribs and expelling the refuse air belongs to another set of muscles, the expiratory muscles of the chest. Down drop the ribs in obedience to the reminder, and the exit of air from the lung is as quiet as its entrance. Thus far we

have an interchange of courtesies in voiceless respiration ; the bow of physiological ceremony made by one set of muscles is politely returned by the other ; it is exemplary, it is dignified.

But when voice production wishes to play its part, the scene is changed ; breath-taking is, and should be, a quiet, gentlemanly act ; but when the breath-taker wishes to convert his air stored in the lung into musical sound, or intelligent speech, then comes the tug of war ; the expiratory muscles are engaged in driving out musical air, whilst the inspiratory muscles are busy in making the expulsion as slow as possible ; there is a muscular antagonism going on, and this Dr. Mandl, in his interesting work " L'Hygiène de la Voix," calls the " lutte vocale," or vocal contest. We can see, therefore, that to make the contest as even as possible, and as little fatiguing as possible in speech or song, the abdominal breathing should be adopted, for this allows the lung to be fully expanded without laying extra stress on the intercostal muscles, and lets the shock of this " vocal contest " fall on the soft parts of the abdomen, which yield to pressure, rather than letting all the violence of the " lutte vocale " fall on the hard and less yielding structures of bony thorax.

Breathing  
during voice pro-  
duction.

The " lutte vo-  
cale."

Disadvantages  
of breathing ex-  
clusively by rib  
or collar bones.

If pressure is taken off the chest structures, other parts concerned in voice production will suffer less — as, for instance, the larynx and pharynx; there will be consequently less fatigue of voice complained of by the use of abdominal breathing, and “Clergyman’s Sore Throat” may be written about but not prescribed for.

In the exclusive use of the lateral method of breathing by the help of rib movements, or of the clavicular method, *i.e.* by the help of collar bones, we shall find that the “vocal contest” will make itself severely felt, and the evil consequences of these methods of breath-taking will be fatigue of voice, irritation of pharynx, aching of chest walls, oppression of breathing; and these several symptoms will eventually lead, if the vicious method is persevered in, to hoarseness, congestion of pharyngeal mucous membrane, glandular inflammation in the whole vocal tract, partial lung congestion, asthma, and even heart disease.

Here is a sufficiently long train of ills which follow the use of badly managed respiration. With the knowledge of these facts before us, is it not wise to use this knowledge and avert the disastrous results? An incident in the life of

Talma, the great French tragedian, is worth relating : it points a moral on the art of taking breath. It is quoted from M. Legouvé's "L'Art de la Lecture," a little book, full of interest and instruction to all who value the reader's art. It is as follows : "When Talma was still a young man, he was acting in Diderot's 'Père de Famille,' After the delivery of the celebrated passage 'An income of fifteen hundred a year, and my Sophie,' he left the stage, and went behind the scenes exhausted, out of breath, and leaned against a side-scene, panting like an ox. 'Idiot !' said Molé, looking at him, 'and you want to play tragedy ! Come and see me to-morrow morning, and I will teach you how to personate passion, without getting out of breath.' Talma called on him ; but whether the master failed in patience, or the pupil in docility, we cannot tell : at any rate, he only half profited by his lesson.

Talma out of  
reath.

About the same time there was an actor of the name of Dorival, a spare, weakly fellow, without any power of voice, yet nevertheless, he played tragedy with a certain amount of success. 'How can the wretch do it ?' said Talma. I am ten times as strong as he is, and

yet he tires himself ten times as little as I do. I will ask him his secret.' Dorival put off the request with this gently sarcastic reply, which, by the way, smacked somewhat of jealousy: 'You are so successful, M. Talma, that you do not require any lessons.' 'I will make you give me some, for all that,' whispered Talma to himself."

Dorival's art of  
playing tragedy.

"One day as Dorival was playing Châtillon in Zaïre, the young man (Talma) hid himself—where do you think? in the prompter's box, so as to see and hear, unobserved. There, crouched in obscurity, like a beast of prey in its den, he watched every movement, took note of it, looked, listened, and, after the famous declamatory speech in the second act, left the box, exclaiming, 'I have it, I have nailed him.' (Je l' ai pincé.) What had he discovered? That Dorival's whole art consisted in a certain talent for taking breath. In what did this consist? In taking breath before the lungs are completely emptied of air (I copy one of Talma's own notes); and, to prevent the public from noticing these frequent inspirations, which would have marred the even tenor of his speech, and arrested the current of his emotion, he made use of them especially before the A, the E, and the O sounds,

it is to say, at the time when, his mouth being open, he was able to breathe lightly, without the audience perceiving it."

We see what an important part respiration plays in the art of speaking. Its rules are the only ones which should never be violated. The actor once launched forth in a passage full of movement, carried away by emotion, by anger,

tears, may forget the laws of punctuation, aside full stops and commas, but he must always be master of his breath, even at the very

An actor may disregard punctuation, but never management of breath.

time when he seems to lose it. A good actor has no right to be out of breath, except for dramatic effect. Talma had reduced all these rules to one emphatic maxim, "The artist who ignores himself is but an indifferent artist."

Talma's maxim in dramatic art.



## CHAPTER IV.

### HYGIENE OF VOICE.

**T**AKING a general view of hygiene of the voice, we would say that the more the throat is coddled the more tender will it be. The throat after all is but a part of the whole human economy, and if we coddle the whole body, the throat must share in the weakening influence. In a state of health, therefore, we would advise all speakers to take daily exercise in the fresh air ; but in winter we would not advise them to go shouting their conversation to a friend in the noise of a London street, if the wind is cold or boisterous, nor again would we advise any reader, preacher, or singer to carry on an animated conversation in a railway carriage on the day that his vocal services must be required of him. The undue strain laid on the muscles of speech will irritate the throat and destroy the finer quality of voice-tone.

Avoid coddling  
the throat.

Therefore daily exercise of the whole body in the open air is necessary when the bodily health is good, but undue vocal exercise in the open

Take daily  
exercise in  
open air.

air is anything but good. Demosthenes might thunder against the thundering sea, but his case is in every way exceptional. A modern competition with the discords of a railway train is ruinous.

Mr. Lunn, in his quaint writing in "The Philosophy of the Voice," speaks of the altered character of voice induced by this competition with street sounds.

He says that "the sharp thin sound of the 'cockney' dialect is the inevitable result of a forced power, generated falsely. The constant noise of traffic compels in speech a sharp, clear sound, and, given the induced debility of the attracting muscles, this is brought about by lessening the size of the passage above the organ of voice, thereby decreasing the volume, but, by constriction gaining in power. And it may be noted that a sort of opposite to this is shown in the dialect of the 'Black Country'; this dialect opens the sound, hence the credit of the Birmingham choir for 'volume.' Moreover, there is a class of men who seem especially to suffer from their attempts to create power falsely, so much so, that the result upon themselves has given the name of 'The Clergyman's Sore Throat' to the

Straining the voice in London streets most hurtful. Pitch of voice in Cockney dialect—the result.

disease. Of course, all those who of necessity use the voice much thereby cause a greater flow of blood to the parts, and the parts being exposed would be more liable to be affected by sudden change of temperature or by dampness than the same parts of those not so speaking. But this fact of itself will not account for the disease, for it has been observed that those who can produce true tone do not suffer therefrom ; the 'better'-ness is the result of principle not of practice ; and one who starts falsely only becomes more astray by his continuous false use. So far as this disease is concerned, the first prompting cause is the substitution of constriction at the fauces for the true obstruction at the cords. A tightness is felt just under the jaws ; and in a little while the speaker complains of his throat 'aching.' This substituted power presents in its attainments the whole mucous membrane lining the parts above the organ of voice to a constant irritating process, which, gradually producing a chronic inflammation, may extend downward to the organ of voice itself."

'Clergyman's Sore Throat,' result of constriction at fauces instead of at vocal cords.

We see how forcibly Mr. Lunn puts it. We agree with him in believing that the constriction high up in fauces and pharynx is almost invari-

**ably** the cause of this follicular disease of the **throat**. The pathological changes are more **active** in the pharynx, than in the larynx, and **it** is the former structure that has been most **unfairly** taxed.

Though we advise open air exercise for all who **make** frequent professional use of the voice, yet **we** must give one word of caution. Care must be **taken** to protect the throat against the evil influences of cold air immediately after the prolonged use of the voice—whether this has been in the pulpit, concert room, or court of justice, for the throat is then in a state of temporary congestion, and therefore in a most impressionable condition. A current of cold air blowing on the speaker's or singer's throat is very apt to cause a chill. A chill is the beginning of all evil to the organs of breath and speech, and therefore it must be strictly avoided. By wrapping a silk handkerchief round the neck, putting on a comfortable great coat, and breathing through the nose on the exit from the warm room or church to the cold outer air, the speaker or singer will be enabled to set cold air at defiance; and if the exit is made at night, and there is a walk home, let the speaker's or singer's

Guard against sudden change of temperature after long - continued use of voice.

friends take the part of the performers in the inevitable dialogue of a walk home, but let him take the part himself of a well-conducted audience and keep silence. He may applaud their remarks, if valuable, with an occasional grunt of approbation from the warm recesses of comforter or beard.

Now the beard has been often called "nature's respirator," let us include in the beard the moustache likewise. We cannot help thinking that too much importance has been attached to these appendages as respirators, and too little given to that common respirator of the human race, the nose. The beard is an accident of sex, nay it is an accident of individual capacity for hair growing, but nature has been generous enough to give all her children a nose, and in an occasional fit of generosity she is pleased to add a polypus to some, but this is only in moments of great exhilaration.

Breathe by  
the nose.

The nose, then, being a common gift to all the human race, it must serve some good purpose; it was not made for purely ornamental conditions, for some noses would disgrace in their outlines a first years' student at the Academy, overflowing with love



of the antique ; it was not certainly to give a stimulus to commerce in promoting the manufacture of pocket handkerchiefs, for these were not in general use before the seventeenth century ; and before that period it was considered an indelicacy on the part of actresses to use them on the stage. Now-a-days no actress can play a perfect part in comedy, tragedy, or melodrama without the artistic use of the handkerchief. So noses were not created for the delicate manœuvres of this outcome of civilization, any more than hands were created for "the skilled conduct of a clouded cane." The nose, in addition to its capacities as an organ of smell, was given us to breathe through, both for taking in and for letting out air ; it warms cold air, it purifies doubtful air, and this is all we can expect or hope from the respirator. Let us, then, cultivate the art of breathing through the nose, and let us not trust too much to the warming and purifying properties of the beard and moustache, for some of the most divine catarrhs may be caught by talking in the cold air, though the speaker may be the approved possessor of patriarchal beard and drooping moustache.

We do not advise everybody to cut off these

Respirators  
helps to health.

accessories, but to remember that the function of the beard is to warm the throat and chin as a comforter would, and thus prevent toothache and neuralgia, and also to help in keeping off cold from the very outside coverings of the larynx, and so, conjointly with the nose, to protect the speaker from the danger of internal chill.

Jeffrey's respi-  
rator.

As to the advisability of using any respirator besides the nose, we are in favour of Jeffrey's idea, for one good reason, that in spite of all the suggestions given by medical men, the public are so wilful and wrong-headed that they will rather pay money for a most ingenious instrument than they will follow out a simple direction founded on the rules of physiology, and which is so simple that it costs nothing. And, also, for another reason. When patients suffering from any amount of throat or chest weakness go out for their daily exercise they are not happy in silence, and then the respirator allows safe conversation. Moreover, when the weather is very keen, in spite of breathing by the nose, a chill will travel down the throat and irritate the lung. The ori-nasal respirator will then protect both passages.

One of the neatest and cleanest little instruments we have seen is that which has been

introduced by Mr. Wordsworth, of Sloane street, and called by him a "Patent Washable Respirator," composed of vulcanite and ivory. Cotton wool can be introduced between the plates of which it is composed. It takes to pieces, and therefore the cotton wool can be renewed at any time, and the respirator itself be thoroughly cleaned after use; a point of some importance when the respirator has been used by a patient suffering from a good deal of purulent expectoration. The fault of all respirators is that they oblige the wearer to breathe a certain amount of impure air, air that has already been breathed, and is charged with carbonic acid gas, and animal impurities.

Mr. Lennox Browne's "Respirator Veil," now manufactured by Messrs. Marshall and Snelgrove, is ingenious, it is also elegant. This combination of ingenuity and elegance must at once commend itself to the members of the fair sex, for are they not themselves examples of these combined forces? It is made of an ordinary piece of blonde, and is about twelve inches deep; on the lower four inches a double thickness of silk gossamer is firmly attached. Such a veil protects the mouth, the nose, the ears; and any objection to the silk

Wordsworth's  
"Patent Wash-  
able Respirator."

"The Respi-  
rator Veil."

becoming moist by the breath is met by adding a piece of very thin wire gauze over the part that covers the mouth and nose ; and the further objection of its being liable to be raised by the wind and so let in a current of cold air is simply met by adding a piece of elastic tied to the lower hem.

Avoid use of  
alcohol in "cler-  
gyman's sore  
throat.

The question of alcoholic stimulants in cases of follicular disease of the throat, is one soon answered. The less the better. When patients feel low and wretched, it is perhaps natural that they should find a certain fugitive comfort in a glass of wine or a bottle of beer. When their friends notice their weariness, it is natural enough for those friends who are alcoholic in their tendencies to prescribe "two or three good glasses of port a day," or "a stiff tumbler of toddy" at bedtime ; but we must say once and for all, that the port, the toddy, and the bottled ale will only keep up the throat irritation and make the patient more wretched than ever.

Alcohol is almost a medicine, and therefore should be prescribed with medical judgment and not taken according to the varying caprice of a patient or the well meaning but injudicious advice of the patient's friends.

I said once before in my little work on "Headaches,"\* so again say I here, the lighter the wine the better the result for both healthy and sick.

The only wine I would allow in these cases of follicular disease of the throat would be the light wines of Germany, France, and Hungary, and even these should be mixed with water, for I regret to find that many of them are not now sold in England in that state of light purity which gives them half their charm and all their value.

For those artists of the voice to whom health and strength are life and everything, we would repeat, "The less alcohol you take the better." Alcohol as aid to voice production a mistake. The better will be your health, the better your strength, the better your voice, the better your happiness, and the better your income. Alcoholic drinks only heat and irritate the mucous membrane of the throat, and when taken on an empty stomach their powers of irritation are increased tenfold. We have only to call a cab in a London street, and we are at once familiar with the peculiar voice, whose huskiness tells of gin sipping and whisky nipping and The cabman's throaty voice.

---

\* Headaches, their Causes and Treatment. Second Edition. E. Gould & Son, 59, Moorgate Street, London, E.C.

brandy drinking at all hours of the day and night. The owner of the voice is not an artist; neither does he understand the laws of hygiene, so he drinks spirits to keep out the cold, and talks to his comrades in a constrained, throaty fashion. He has his form of "Clergyman's Sore Throat" to be sure, and the east wind that comes tearing up the Thames, over Waterloo, Westminster, or Blackfriars' bridge, helps to give his pharynx an unkindly touch, a pharynx which whisky has ruined, and for which drugs vouchsafe but slender help.

Neither the clerical nor the dramatic profession, we are sure, would care to adopt the cabman's delivery; but it can be easily acquired by catching constant colds and believing in neat spirits as a voice medicine.

Amongst curiosities of the history of the stage are those which refer to the wayward fancies of singers for particular drinks, or various dainty morsels which in their judgment seem almost necessities for the practice of their art. I will take note of some of these fancies; my information is taken from Dr. Mandl's "*Hygiène de la Voix*," who himself quotes from an article in the *Pall Mall Gazette* (1869).

We learn that the Swedish tenor, Labatt, is in the habit of eating a couple of salted cucumbers before appearing on the stage, as he looks upon this vegetable as a sovereign remedy for strengthening the voice. Sontheim, on the other hand, contents himself with a pinch of snuff, and a glass of lemonade. The tenor, Wachtel, takes a voice softener in the shape of an egg beaten up with a little sugar. Walter drinks *café noir*. Niemann sips champagne; he loves the froth of the "lily on liquid roses floating." Tichatchek, the unpronounceable, warms his throat and courage with mulled claret. The tenor, Ferenczy, smokes a couple of cigars, in spite of the counsels of his more judicious colleagues. Madlle. Braun-Brini adapts her fluids to the progress of the play, for she tosses off a glass of beer after the first act, after the third and fourth acts she drinks *café au lait*, and when she is going to sing the great duet, in the fourth act of the Huguenots, as goddess of the art of song, she demands a bottle of *Moët Rose*, as a libation. We must admit that this libation is preferable and more epicurean than Sontheim's pinch of snuff, or Labatt's salted cucumbers.

From the luxury of *Moët Rose* we come to

Nauchbaur's simplicity of sucking bon-bons, and the baritone Beck's severity of taking nothing at all, either liquid or solid, and of preserving a religious silence during the time of his performance.

In reading of the female celebrities, we hear moreover, that Madame Sontag used to take sardines between the acts; Madame Desparre soothed her throat with plain warm water, a kind of fomentation, in fact. Madame Cruvelli tickled her palate with a mixture of claret and champagne; whilst Madame Nilsson thirsts for a glass of beer, and Adelina Patti is grateful for a bottle of seltzer water. Madame Cabel displays a penchant for pears, Ugaldi for plums, and Trebelli - Bettini for strawberries. Madame Borghi-Mamo is lost without a pinch of snuff, and Madame Dorus-Gras used to eat sandwiches between the acts, which she brought with her to the opera house in a little tin box, to the great annoyance of M. Duponchel, the stage manager, who exclaimed, one day, "Oh! if she would but eat out of chased silver." But she wouldn't. And finally we learn that Malibran used to take supper in her box about half an hour before coming on the stage. She ate mutton cutlets in

the costume of Desdemona, and almost invariably washed them down with half a bottle of Sauterne. This was generally followed by smoking a cigarette, which was only tossed aside just before her appearance on the stage. A singer who could defy indigestion and sore throat in this fashion ought to have lived to a hundred. By the way,—I don't think she did.

Now, in this chapter on Hygiene of the Voice, we must give one piece of advice which is more valuable than all the drugs whose names and whose properties we may mention.

The advice is as follows :—*Whenever the voice is tired, give it rest ; when the body is tired do not use the voice.* Now, when the voice is tired, it has done too much work ; the nerves say, "give us peace," the muscles echo "peace." It is but cruelty to goad these on to further efforts, and if we do, then we shall suffer, as sure as Tuesday follows Monday. Nature will have her revenge, she will not let the laws of health be violated with impunity. I said, whenever the voice is tired, we should give it rest ; better still, before it is tired, if this is possible, and it is possible when we are simply exercising it in our quiet rooms at home ; we shall then save ourselves a fatigue that in the

Rest for the voice when tired all important.

pulpit or on the stage would be as mortifying as ~~it~~ is harmful to voice and reputation.

Rest is a haven for which we must steer ; rest is the first medicine we must think of ; rest is the true medicine that nature will offer us, and rest is the only medicine that we can take in large quantities and without injury. Many a voice has been ruined for want of this medicine being taken early. When, too, there is the slightest probability of a chill having been taken, we would advise rest for the voice ; a cold taken in time, and treated with warmth and Aconite, will soon disappear. The same cold left to take care of itself, may cause inflammation of the throat, and throw the speaker or singer out of work for weeks.

Arnica for  
muscular fatigue  
of voice.

When there is muscular fatigue of the voice we would suggest the use of Arnica taken internally, or gargle of Arnicated water (a teaspoonful of Arnica to a tumblerful of cold water), and if these appliances are not easy of access, we would suggest the use of Arnicated lozenges\* which can

\*Messrs. E. Gould & Son, have been good enough to prepare at my suggestion, a voice lozenge, which, as it contains neither tannin, opium, ipecacuanha or cayenne, may be taken without fear, for it will neither bite nor scratch, it will not make good folks drowsy, neither will it make them sick. But we must add

be quietly sucked in the intervals of silence that occur in church service, as well as in the *entre actes* of play or opera.

Knowing so well the powerful influence for good this drug possesses over muscular tissues, and that in voice production the muscles are heavily at work, we believe that Arnica will help these muscles at their need, when bruised or overtaxed.

When there is congestion of the pharynx from chill, the wet compress to the throat, a warm atmosphere and Aconite will be the best prescription.

Taking little sips of cold water during a vocal performance, and gargling the throat with cold arnicated water, is far preferable to recruiting one's strength with strong drink, or sucking hot lozenges, that burn the throat without easing it.

If the singer or speaker should feel faint and empty from his exertions, and we must recollect that to conduct a long service, or to play a leading dramatic part demands exer-

Arnicated water better than cayenne lozenges or alcohol.

Little sips of beef tea during continued use of voice.

one word of caution, it is not truly a cough lozenge, but only suitable for cases of voice fatigue, just as an arnicated foot-bath is useful to pedestrians in general muscular fatigue. Cough curing is another and more difficult matter.

tion, we would then advise the use of a little plain beef tea ; it is better when taken cold, and in little sips, not in large draughts. Mr. Gladstone, in his oratory, always has a flask on the table before him, but we believe no one has attained to the secret of its composition. The late Charles Dickens, according to Mr. Forster, used to partake, in the intervals of his reading, of a dozen oysters and a glass of champagne. The experience of Mr. Sims Reeves on this point is well worth taking note of. In a letter written to Mr. Lennox Browne on the subject of alcoholic stimulants, he says—"By long experience I find it much better to do without them entirely. A glycerine lozenge is preferable ; on very rare occasions a small quantity of claret and water may be necessary ; but all alcoholic stimulants are detrimental. I formerly, and for many years, used beef tea, but it was too heavy. If one could limit oneself to a table-spoonful at a time, the latter might be the best ; but a large draught clogs the throat, and produces more saliva than is necessary, and induces the desire to swallow too often."

Mr. Sims  
Reeves' experi-  
ence.

I can confirm these words in my own elocutionary experience. I have found at times that

nothing was so troublesome as excess of saliva ; it will flow suddenly after a long draught of water even, and interfere sadly with the reliability of one's voice. A phrase that has many a half tone in it, may be spoiled by the sudden desire to swallow an untimely mouthful of saliva, which is quite unnecessary for speech or digestion. Take Shelley's beautiful lines :—

Large draughts  
of any fluid to be  
avoided.

“O world ! O life ! O time !  
On whose last steps I climb,  
Trembling at that where I had stood before ;  
When will return the glory of your prime ?  
No more—Oh, never more !”

Having read before this “The Charity Dinner,” for instance, or “Phil Blood's Leap,” the voice wants refreshing ; it is refreshed with a long draught of water, beer, claret or beef tea. You face the audience. You begin, “O world !” You wish to give the nicest possible modulation of the voice to the phrase. “O time !” Your mouth fills with saliva ; you must swallow it, and your interpretation of Shelley's sobbing lines is a defeat,—lines full of musical anguish, that should be rendered artistically, and free from all influences of the salivary glands.

I myself prefer when giving a series of read-

ings, to abstain from fluid of any kind until my work is over, and then a few mouthfuls of cold water will quench all my thirst, and cool my throat sufficiently until supper time.

The supper  
question dis-  
cussed.

Now, suppers are bones of contention. I must be allowed to have my growl over them. Some medical men condemn this meal altogether; others apologise for its appearance as something pleasant but wrong; and a very few advocate its being taken. To this intelligent minority I have the honour to belong. First of all, the term supper has had a bad name, and consequently been branded with infamy. It has been associated with certain elegant but loose suppers of various periods of French history. "We are all princes or poets," said Voltaire, one night at a *petit souper*, in Paris. In some people's eyes, everything French is loose, though it may be elegant. Again, suppers have been in some minds associated with late hours, indigestible food, and excessive libations of strong drink. These may be the accidents of this unfortunate meal, but they are not the corollaries of the diet problem.

Let us look the difficulty boldly in the face, and ask those who condemn the meal, at what

time they take their dinners, and what is their occupation after dinner? The whole difficulty rests on these questions, and the solution follows their answer.

If a man dines late, say from six o'clock to seven, or later, he does not want a supper; if he goes to bed at about eleven, his dinner is a supper, and a very heavy supper some people make of it. But if he dines early, from half-past one to three, by nine o'clock he is a hungry man, or if he is not, he ought to be, and therefore he wants some supper to refresh him, and to give him a good night's rest, for there is no recipe so unfailing for causing a sleepless night as an empty stomach.

Supper - taking  
the natural con-  
sequence of early  
dinners.

Then for the occupation, if a man has preached in the evening, he is hungry after his sermon, and therefore must be fed before bedtime. Or again, if he has to appear on the stage as either actor or singer he has a great tax upon his nervous and muscular system, and unless he can dine at six or seven, so as to be ready for his dramatic exertions between seven and eight, he will be famished before bedtime; and let him remember, that to act or sing an hour after a full meal is about the worst

Supper - taking  
a question of the  
hours of a man's  
work.

thing for his digestion and his art he can well desire, and for this reason, we believe, few singers and actors dine late *before* their work, but sup late *after* their work. I therefore strongly advocate suppers for all who dine early, and who have to make much use of their voice ; their nervous system requires it, and their digestion will not suffer for it, if they will only take moderate precautions in their choice of food. If, however, they eat too heartily or injudiciously, they are pretty sure to encourage the dramatic interests of night-mare, and in "the wee short hours ayont the twal," both player and preacher sigh for rest.

In speech and song there is great expenditure of vital force.

We must not forget, that in long continued use of the voice, as in speaking or singing, there is a large expenditure of vital force, and therefore your public speaker or singer requires to be properly fed. Let us take a hint from the birds ; their breathing machinery is very active ; their appetites are vigorous in proportion. We cannot watch a canary in its cage long without being led to one conclusion, namely, that the time which this interesting little bird does not devote to splitting our heads with its song, is taken up with the cracking, scattering, and con-

The canary, a great singer with a large appetite.

sumption of quantities of grain, on the principle of "little and often." The curious phenomenon has, however, been noted of birds suffering from gout, chalk having been found in their limbs. Such birds have probably fed, "not wisely, but too well."

Let us note also the fact that birds suffer more quickly from starvation than any other citizens of our big world. There is a physiological truth in the Danbury Newsman's remarks on the omnivorous character of a hen. Perhaps this may be thought an unusually long paragraph on a very simple matter, but I have seen so much benefit arise from ordering patients who dine early to take suppers, and so much weakness result from people depriving themselves of this innocent, and most social of all meals, that I felt it was better to give my reasons in detail for advocating suppers than to have dismissed the subject in four words, like the doctor whom Sam Weller quoted to his master, in the Fleet prison, when arguing with the patient who insisted on eating crumpets as a matter of principle. "Crumpets is wholesome," said the patient. "Crumpets is not wholesome," said the doctor. The whole quaint

dialogue is to be found in the immortal page.   
of the Pickwick Papers.

Diet.

The supper question naturally leads us to the   
whole question of diet. This can be simplified   
by saying, that when the general health is good,   
the digestion is good, and that therefore variety   
of food may be taken with impunity ; but when   
there is the slightest derangement of health, and   
especially when this results from cold, clergymen,   
barristers, singers, and speakers must all exercise   
the greatest caution in diet, for the voice will at   
once suffer by sympathy. Those liable to gout  
must avoid any sweet food, and any sweet wines.  
The bilious must forswear rich dishes, malt liquors  
and spirits. Cold pork, cold pastry, cold veal,  
should never be touched by those who value the  
beauty of their voice, or the comforts of a peace-  
ful night's rest. Cheese may be taken at mid-  
day as a *bonne bouche*, in a small fragmentary  
fashion, as "nubbly bits," but never before  
serious voice work, or late at night.

Fruits, in their season, and fresh vegetables,  
are good for the gouty and the bilious, but the  
fruits must neither be too acid nor yet over ripe,  
and radishes at tea time will sometimes spoil  
the perfect finish of "Casta diva," and interfere

with the powers of an appeal to the benevolent.

There is one article of food which we condemn <sup>Nuts ruin the voice.</sup> most strongly for those who make artistic use of their voice, and this is the filbert or nut. Why should we rob the squirrel of his staff of life, and misappropriate it for our dessert and our dyspepsia? A singer or speaker who ventures to eat nuts an hour before addressing his audience, would be certain to, and would deserve to, suffer vocal defeat. He might speak or sing with ability, nay, even with power, but the delicate tones of his voice would be lost, and his throat would be tired in half the usual time, showing how powerful is the influence of the pharynx in producing tone, for this chewed wood (nuts are nothing better than so much woody fibre) hangs about the throat, and irritates and dries it like so much saw-dust. Let anyone eat half-a-dozen filberts, nay, even three, and a few minutes after let him look down his throat, when he will see it spotted over with bits of white and scraps of brown that have not gone cleanly down to their destination, the stomach. Even when fairly lodged in the stomach, they cause pangs of indigestion, and so by reflex action, irritate the throat and trouble the voice.

Sour apple tart  
and its conse-  
quences.

We hinted at the bad influence of acid fruits on voice production. An esteemed friend and patient of mine, the Rev. H. H. Dobney, of Maidstone, in speaking of this influence, has told me more than once, that gooseberry, apple or rhubarb tart, if very acid (this is the cook's fault by the way) altered the character of his voice very rapidly, and that a pinch of carbonate of soda, in a little milk and water, often rectified this trouble in a few minutes. As our friend is a remarkably pure reader and preacher, his ear is keen and sensitive to detect those half tones of speech, which to common-voiced people are nothing worth, and to artists are everything. The lesson again to be learned by this is, never forget the great influence exercised by the pharynx on voice production.

The turn down  
collar movement.

A word about collars and comforters may not be quite out of season, inasmuch as fashion has laid her busy finger on these accessories to dress—at times with judgment; more often with a restless, butterfly feeling for change; occasionally with commercial interests at heart.

Some one and twenty years ago the youth and manhood of England, restrained its impulses for free movements of the neck with stand-up

collars ; but the necks of "our boys" were free ; their collars lay placidly round the bases of their necks and on their collar bones, a calm unirritating half-moon of linen. The neck being free to move, the muscles had fair play, and boyhood could bawl to its companions in full free tones. Lord Byron's collar at least involved a strict sanitary principle. Moreover, from the exposure of the neck to the open air, there was really less risk of catching cold and getting sore throat. When, however, there was an exchange made from the humility of the low-lying half moon to the pride of the stiff linen bulwark, then an exchange was at once made from comfort to discomfort, from freedom of movement to restraint, from the ease of health to the liability of unhealth, we had almost said disease, for we must remember that Baron Larrey noted the fact, that soldiers who wear stiff unyielding stocks, are very liable to swelling of the cervical glands.

Stiff collars and  
enlarged cervical  
glands.

However, in the winter of 1856 the position and style of the collar was destined to be changed ; some half dozen young men at the University of Oxford, and another half dozen at the sister

University of Cambridge were inspired with a happy thought. In this moment of inspiration they turned their collars down, and registered some solemn vows to keep them so, in spite of the sneers of their friends or the mockery of a hollow world. During the winter vacation their vows were kept religiously, and fresh converts were daily made to this great movement. I am proud to state that I was one of the first to advocate this very movement, and I noticed particularly that instead of catching more cold I caught less, and that my voice was fresher and stronger in consequence. This experience, was, I believe, the common one of all. I say then now, after twenty-one years of experience of the turn-down collar, that it is better to keep the neck free and open from all restraint and all coddling, when in health ; but cold once caught then the catcher of cold cannot be too careful to protect himself against further hurtful influences.

Open collars,  
versus catarrh.

If boys and men have found benefit from this exposure of the neck, girls and women should find like benefit, and therefore we condemn their constant use of warm boas and comforters in all weathers and under all conditions of health.

Boas for ladies' necks — misapplied warmth.

In relation to the subject of Throat diseases, the *Medical Examiner* remarked some time back that a great increase of throat diseases has been observed among women of the upper classes during the last two years. Indeed, so common have these affections been at times that they have even been attributed to epidemic influence. It is curious, however, as our contemporary pointed out, that whilst the wealthier classes have suffered the poor have escaped, and the hospitals have shown but a very slight increase of throat diseases. This feature has been noticed not only in London, but also in the suburbs. The most common form of disease is sub-acute follicular disease of the tonsils, but general congestion of the pharynx has also been very prevalent, so that women speakers may have also their form of clergyman's sore throat. Not only are these affections far more common amongst women than men—amongst ladies than poor women—but from reliable statistics that have been placed at our disposal we find that they are most frequent amongst those wearing neck furs or boas. Whether this increased proclivity to disease is due to the fur being occasionally forgotten by its fair owner, or whether cold is taken indoors

when the boa is dispensed with, we cannot say but the fact is indisputable. The neck often remains quite unprotected in the low temperature of the halls and passages of the cold London houses, whilst out of doors furs are worn and exercise is taken. The throat has strong natural shields in the shape of muscles, membranes, and cartilages; and artificial 'protectors' for those free from disease, only induce delicacy and develop the catarrhal constitution. Many cases have come under our notice in which those subject to sore throat have been permanently cured by the hardening process. But one case is sufficient as an example, and we take that of a well-known public man, because the facts can easily be verified. The late Charles Kean was very subject to throat affections, until he took to wearing a very open collar, which exposed his neck almost to the top of the breast-bone. From that time he never suffered.

Charles Kean  
and open collars.

Let women protect the chest and abdomen, and keep the feet well covered with warm stockings and damp-defying boots, and then they can let the muscles of the neck feel cold air without suffering.

Before the turn-down collar movement press-

ed on England with resistless flood, actors and singers had on the continent at least, if not in our own country, seen the hygienic wisdom of leaving the neck bare and free.

Of late fashion has become restless again, and forgetful, as she ever is, of health questions, she has been turning up the collars of men, and men who pay court to this fickle mistress, are quietly allowing her to do so.

There are only two classes of the community which should ever be allowed to interfere in the fashions, those two are medical men and artists, and their work should ever go hand in hand. We give priority in this instance to the medical men, for they have studied the laws of health, and the possession of health includes in a measure the possession of beauty : there is no true beauty without health. But from our own personal experience of artists we find as a rule that they delight in the beauty of health as much as men of science, and with their æsthetic knowledge of the human frame they would be the very first to condemn a fashion that should take one jot or tittle from the beauty of this frame, by breaking a law of physiology.

Greek training of the human body showed by

Medical men  
and artists the  
only fit rulers of  
fashion.

its fruits the beauty of health, and Greek art in consequence gave the world those splendid models, which artists of all countries have ever referred to for perfection, and contemplate with what Gibbon calls, "admiring despair."

The tobacco  
question.

The Tobacco question is one that requires as much consideration as the subject of suppers, alcohol, or turn-down collars. In the latter part of the 18th century a man was thought to be unsociable who refused to get intoxicated with his comrades, moderation in strong drinks being almost a social vice, and intemperance quite a virtue. So now-a-days the man who refuses to blow a friendly cloud of tobacco with his companions is almost voted a churl, and the youth who is unable to smoke cavendish without getting pale in the face, and looking about for a soft spot to lie down and die in, is hastily condemned as a milksop. This, then, being the state of affairs with regard to smoking, I feel that I shall touch on dangerous ground ; however, as I write not for the benefit of society at large, but for only a section of society, namely, for those who make professional use of the voice, I shall enter into the subject with a fair courage.

In the first place, let us understand that tobacco

smoking is a luxury and not a necessity of civilized life. We can easily show that it is a hurtful luxury. Therefore, under these circumstances, the choice lies between indulging in a doubtful luxury, and enjoying a healthy state of vocal apparatus.

To smoke as most Europeans smoke, is to dry the tongue, and parch the throat, to increase the flow of saliva in an unnecessary degree, and to weaken the gastric nerves. These are the evils of European smoking, brought about by using too strong tobacco in stale pipes, or burning the mouth with dry tobacco in short pipes and cigarettes. The strong tobacco irritates the gastric nerves, and increases the flow of saliva ; the dry tobacco irritates the mouth and back of the throat.

Europeans  
smoke too strong  
or too dry to-  
bacco.

Is this a necessary evil? We think not. If the public speaker or singer cannot live without his tobacco, and there are some who fancy they shall die without it, the remedy is simple. Avoid strong tobacco in stale pipes, and full flavoured cigars, for these are nerve depressants; and avoid dry, chippy tobacco in short pipe, or cigarette, for this is an irritant of the mucous membrane of mouth and throat. Smoke rather a mild, delicate

Strong tobacco  
is a nerve depres-  
sant.

Dry tobacco is  
a throat irritant.

kind, Turkish or Latakia, in bowls to which are attached long snake-like stems, or still better, use the hookah ; by means of this apparatus the drying and burning effect of light tobacco is taken away, and the nervous system does not suffer.

Tobacco pathology.

Medical men have taken note of a smoker's stomach-ache, and a smoker's headache. Many of us have made these provings of tobacco for ourselves. There is also a smoker's blindness, and a smoker's sore throat. How has this come about ? Simply from using too strong tobacco, in too frequent doses, and also in using too dry tobacco, burnt too close to the lips. There is the riddle simply solved.

English love of the hot and strong in food and drink.

The truth is, in this country we like everything hot and strong ; we like our fiery ports, and brandied sherries in preference to the delicate wines of France or Germany ; we adore spirits ; our mustard is stronger than that of any European nation ; our English curries are hotter than any made in India ; our English cooks empty the pepper pot into our soups ; the tobacco we smoke in England is more celebrated and more appreciated for its strength than its delicacy ; and as we are a strong nation, and take a good

deal of killing, we survive all this barbarism of taste. But, nevertheless, the barbarism does happily affect some of the weaker ones and their example gives medical men the opportunity of pointing a moral, and literary men of adorning a tale.

We are often reminded of the fact that this celebrated singer, or that great preacher, was never seen, except on the stage or in the pulpit, without a cigar in his mouth ; but these tobacco-philosophes had great gifts of song and speech, and their light shone clearly through their smoke and in spite of their smoke.

Let it be granted that Mario smoked much and often, and that his voice was exquisitely pure and sweet for a long period of years ; that Malibran smoked cigarettes actually just before going on the operatic stage and delighting an expectant audience ; that Bellevue smoked in his railway carriage on the days of his public readings ; but this should not for one moment make us lose sight of the fact that tobacco in full doses is a powerful irritant of the mouth and throat ; and, if speakers and singers are wise, they will take it only on rare occasions, in a mild form, and through the medium of long, cooling

Brilliant exceptions do not break the rule.

stem, and wisely filtered by the *judicious hookah*.

Before I leave the subject of tobacco smoking, it may be worth while to note the fact, that, in addition to the various affections I have already named that are brought about by burning the 'Indian Weed,' there is a kind of skin disease of the tongue, to which smokers are liable. It has been called *Psoriasis linguæ*, by Dr. Nedopil of Vienna, and has been chiefly observed in those who indulge in cigarettes ; it leads even to a form of epithelial cancer, is most intractable to treatment, and even giving up the favourite pipe, cigar, or cigarette, does not always lead the sufferer happily to a cure. Furthermore, as confirmatory of my views on the subject of smoking dry tobacco burnt close to the mouth, it has been noticed, that those who like a tasty morsel in the shape of a quid of tobacco, do not suffer from this intractable affection. I have learnt, on good authority, that Mr. Santley objects to smoking cigarettes ; as he believes that they injure the quality of his voice. This may appear all the more remarkable to those who deny the hurtfulness of tobacco smoking, when we remember that this singer has a powerful voice, and a naturally

fine, and healthy physique. I believe that tobacco smoke is not the sole cause of mouth and throat irritation, but am of opinion that if a man burnt hay in his pipe, he would be liable to suffer as much irritation thereby as the most orthodox smoker. Have not many of us, in sweet unconsciousness, smoked a dried product of the kitchen garden, and fondly believed that it was grown under the burning sun of the West India Islands? We rather think so.



1

1

## INDEX.

---

- Æsculus Hippocastanum, 12  
 Alcohol, 62-63  
 Apple Tart, Rev. H. H. Dobney  
     on, 78  
 Arnica for Voice Fatigue, 68  
 Art of Breathing, 39-53  
 Attitude of Speaker, 27
- Beard not a Respirator, 58  
 Best Singer, best Breath-taker, 40  
 Blake, Dr. E. T., 7  
 Boas for Ladies' Necks, 80-82  
 Breathing, Art of, 39-53  
 Breathing by Collar-bone, 44  
     — by Diaphragm, 42  
     — by Ribs, 42  
 Brine Baths, 19
- Carbolized Glycerine, 7  
 Chair of Elocution, 35  
 Change of Air, 18  
 Choice of Pitch, 29  
 Clavicular Breathing, 50  
 Clergyman's Sore Throat, Sym-  
     toms of, 2  
     — Causes of, 5-6  
     — Condition of Pharynx  
         in, 3  
 Cod Liver Oil, 15-17  
 Collars turn down, 78-80  
 Congestion venous, 4  
 Constitutional Treatment, 11-17  
 Constitutional Weakness of  
     Throat, 5  
 Cummings, W. H., on Minor  
     Canons—Introduction  
 Curiosities of Operatic Stage,  
     65-67  
 Diaphragm, breathing by, 42-43
- Diet for Singers and Speakers,  
     76-78  
 Dominant Note, 29  
 Dr. Dyce Brown, 11
- Elocutionary Prize, 35-37  
     — Treatment, 25-38  
 Emphysema and Follicular dis-  
     ease, 4
- Faults of Bad Speakers, 26  
 Follicular Disease, 1  
     — in Women, 4  
     — in Shop Assistants,  
         21-23  
 Follicular Pharyngitis, Dr. Dyce  
     Brown on, 11-12
- Gibbs, Sir G., on Follicular Dis-  
     ease, 6  
 Glycerine, Carbolized, 7  
     — Jujubes, 7
- Harrogate Waters, 19  
 Hepar Sulphuris, 11  
 How do we Breathe? 42  
 Hullah's Speaking Voice, 29-30  
 Hygiene of Voice, 54-89
- Iodide of Mercury, 11  
 Ipecacuanha, 9-10
- Jeffrey's Respirator, 60
- Kali Bichromicum, 11  
 Kean, Charles, and open Collars,  
     82  
 King's College Elocutionary Lec-  
     tures, 35

- 
- Lachesis, 14  
 Legouvé's "L'Art de la Lecture,"  
     51  
 Lennox Browne's Respirator Veil,  
     61-62  
 Lozenge Question, 8-10  
     — The Inevitable, 22  
 Lunn on Voice Pitch, 55  
  
 Malibran's Supper, 66  
 Mandl's, Dr. "Hygiène de la  
     Voix," 64  
 Mario and Cigars, 87  
 Mercurius Iodatus, 11  
     — Solubilis, 14  
 Meyhoffer, Dr. on Brine Baths, 87  
  
 Nanheim, baths at, 19  
 Nose, the best Respirator, 58-59  
 Nuts ruin to voice, 77  
  
 Oeynhausien, Baths at, 20  
  
 Pharynx, condition of, 3  
 Photographer's Sore Throat, 6  
 Phytolacca, 13  
 Pitch, choice of, 29  
 Professor C. Plumptre, 35  
 Punctuation of Speech, 28  
 Respirator, Jeffrey's, 60  
     — Veil, 61  
     — Wordsworth's, 61  
  
 Rest for the Voice, 67-98  
 Ribs, breathing by, 43  
  
 Salvini, a Great Elocutionist,  
     32-33  
 Sanguinaria, 13  
 Sims Reeves, 70  
 Station Note, Dr. Wyllie's, 30  
 Strumous Habit and Follicular  
     Disease, 6  
 Sulphur, 17  
 Supper Question, 72-76  
 Symptoms of Clergyman's Sore  
     Throat, 2  
  
 Talma out of breath, 51-53  
 Talma's Maxim, 53  
 Throat Disease and fur-boas, 81  
 Tobacco question, 84-89  
 Treatment of Clergyman's Sore  
     Throat — Constitutional,  
     11-17  
 Treatment Elocutionary, 25-38  
     — Local, 6-10  
 Turn-down Collar Movement,  
     78-80  
  
 Venous Congestion, 4  
 Why do we breathe? 41  
 Wordsworth's Respirator, 61



WORKS BY THE SAME AUTHOR.

---

*Now ready. Fourth Edition. Price 1s., post free on receipt of Stamps.*

## THE FAMILY HOMŒOPATHIST;

Or, Plain Directions for the Treatment of Disease.

"The literary matter is decidedly good, and very much in advance of the ordinary domestic medicine compilations. We have no hesitation in saying that Dr. Shuldhham's little book is both interesting and useful. It is thoroughly practical, moreover; and without confusing the reader with a host of remedies, only a few of which are of frequent use, he points to such as have been well tested in practice and have received the confidence of all who have used them. To those who are in search of the kind of help Dr. Shuldhham has endeavoured to afford, we commend 'The Family Homœopathist.'"—*Homœopathic Review*.

---

*Just Published. Second Edition, revised. Price 1s.; Post free on receipt of Stamps.*

## HEADACHES: THEIR CAUSES AND TREATMENT.

"A useful manual on a subject of personal interest to most people."  
—*The Queen*, January 8, 1876.

"There are sufferers from other things besides headaches who would be glad of such cheap and skilful advice as that of Dr. Shuldhham."—*Sussex Daily News*.

---

*Preparing for the Press. Price 2s. 6d.*

## COUGHS AND THEIR CURE:

WITH SPECIAL CHAPTERS ON

CONSUMPTION AND CHANGE OF CLIMATE.

---

Any of the above can be obtained where this book was purchased.

*Also preparing for Press. Price 1s.*

## **Defects of Speech : Their Rational Treatment.**

---

*Now ready. New and Enlarged Series, Vol. XII., 1877.*

## **THE HOMŒOPATHIC WORLD.**

*A Journal for the Exposition of the Law of Similars and Elucidation  
of its Operation.*

INCLUDING MEDICAL NEWS & LITERATURE, CASES FROM PRACTICE,  
SOCIAL & SANITARY SCIENCE, & CORRESPONDENCE.

Monthly parts, 6d. ; by Post, 7d. ; or prepaid 6s. per annum, Post  
free monthly.

---

*Elegantly Bound, Bevelled Boards, Gilt Lettered, price 7s. 6d.  
Post free.*

## **HOMŒOPATHIC WORLD, VOLUME FOR 1877.**

*Specially suitable for Presentation to Libraries, Reading-Rooms, &c.*

An idea of the Contents may be gathered from the Index in the  
December number. Each Volume furnishes profitable reading, and  
will be found very useful for reference.

The Yearly Volumes from 1866 to 1874, inclusive, well bound in  
cloth, gilt lettered, price 5s. each, Post free.

Covers for binding for 1873 and 1874 and previous years, price 1s.  
each. Covers for 1875, 1876, and 1877, 1s. 6d. each.

---

*Now ready. Price 2d. by Post, 3d.*

## **WHAT IS HOMŒOPATHY ?**

**THE QUESTION ANSWERED.**

---

Any of the above can be obtained where this book was  
purchased.

## NEW PUBLICATIONS.

---

*Just published. Ninth Thousand, revised and enlarged to 272 pp.  
Foolscap 8vo. Price 2s. 6d.*

### **FAMILY PRACTICE ; or, Simple Directions in Homœopathic Domestic Medicine.**

Compiled from the Standard Medical Works of JAHR, HULL,  
HEMPEL, BRYANT, HALE, &c.

This little work differs from most of the Guides for Domestic Practice, in having the treatment of each disease so arranged and divided, that each particular aspect of the complaint has its own special medicinal and accessory treatment distinctly stated. The medicines are not confined to a fixed number, but in every case the best remedies are given, and the dose is clearly indicated in each instance.

---

*Now ready, Crown 8vo., 224 pp. Cloth, 3s. 6d.*

### **A MEDICAL HANDBOOK FOR MOTHERS ;**

Or, Hints for the Management of Health, and the Treatment of the Disorders common during Pregnancy and Infancy.

By ALFRED C. POPE, M.D., M.R.C.S., Eng.

Extract from *British Journal of Homœopathy*, July, 1873.

"No better Guide, Philosopher, and Friend could be devised for the whole period of pregnancy and lactation ; and we counsel our colleagues to commend all their patients whom it may concern to obtain it forthwith."

"Sound and sensible advice on most of the difficulties experienced by those to whom it is addressed."—*The Queen*, July 12.

"Very plain and thoroughly practical."—*Public Opinion*, July 19.

---

*Crown 8vo, 32 pp., price 6d., Post free, 6½d.*

### **A Popular and Practical Treatise on the only really Safe Management of Labour.**

By THOMAS R. LEADAM, L.R.C.P., Ed. ; M.R.C.S., Eng. ;  
M.D., Cleveland, U.S., Author of "The Diseases of Women."

---

Any of the above can be obtained where this book was  
purchased.

*Just published. Sixth Edition, revised and enlarged.*

**TAKING COLD (The cause of half our diseases);  
Its Nature, Causes, Prevention, and Cure;**

Its frequency as a cause of other diseases, and the diseases of which it is the cause, with their diagnosis and treatment.

By JOHN W. HAYWARD, M.D., M.R.C.S., L.S.A.

“ ‘Fourth Edition.’ Thus this little volume has reviewed itself; the reading public has been the judge, and has given the credit practically. And, indeed, we cannot recommend it enough, as it shows the public some of the diseases which will be brought about by taking cold.”—*North American Journal of Homœopathy.*

---

*Now ready. Crown 8vo., 228 pages, price 4s. 6d., post free.*

**ERUPTIVE FEVERS:  
Scarlet Fever, Measles, Chicken Pox, Small  
Pox, &c.**

Being a Course of Lectures on the Exanthemata, delivered at the London Homœopathic Hospital, with Chapters on Vaccination and Inoculation and a copious Index, by WILLIAM V. DRURY, M.D. (Edin., M.R.I.A.)

“The book is altogether a good and useful one, and well worthy of recommendation both to the profession and the public.”—*Brighton Examiner.*

---

*Now ready. Third Edition, thoroughly revised and enlarged to Crown 8vo., 159 pages, price 2s. post free.*

**Practical Notes on the New American Remedies,**

With Index of Diseases, of Remedies, Glossary, &c.

By R. TUTHILL MASSY, M.D., L.R.C.S.I., &c.

“It is best described as a supplement to the usual domestic practices, adding to the older stock of Homœopathic remedies therein mentioned, our recent importations from America, and contains a great deal of useful information.”—*British Journal of Homœopathy.*

---

**Any of the above can be obtained where this book was purchased.**

*Now ready, Second Edition, 400 pp., price 5s., Post free.*

**The Diseases of Women Homœopathically  
Treated.**

By THOMAS R. LEADAM, L.R.C.P., Ed.; M.R.C.S., Eng.;  
M.D., Cleveland, U.S.; Fellow of the British Homœopathic Society;  
late Physician for the Diseases of Women at the London Homœopathic  
Hospital.

Thoroughly Revised and parts Re-written, embodying the results of  
more than Twenty years experience derived from constant practice at  
the London Homœopathic Hospital.

---

*Now ready. Cloth, 3s. 6d. Third Edition, thoroughly revised and  
enlarged, with the results of recent experience.*

**HOMŒOPATHY IN VENEREAL DISEASES.**

By STEPHEN YELDHAM, L.R.C.P., Ed., M.R.C.S.,  
Consulting Surgeon to the London Homœopathic Hospital, Fellow of  
the British Homœopathic Society, &c.

---

*Just published. Demy 8vo., stitched, price 6d.*

**Brain-Fag from Mental Worry and Overwork;**

Its Pathology, Symptoms, and combined Treatment by Homœo-  
pathy, and Hydropathy.

By F. G. STANLEY-WILDE, L.R.C.P., L.R.C.S., Edin.

"We heartily commend this little pamphlet, and trust it may have a  
wide circulation, which, as it has reached a second edition, has evidently  
been the case."—*Monthly Homœopathic Review*.

---

*Just published, 32 pp., Demy 8vo., stitched, price 6d.*

**The Scientific Basis of Homœopathy,**

ITS CLAIM TO INVESTIGATION BY PRACTITIONERS AND STUDENTS  
OF MEDICINE.

By ALFRED C. POPE, M.D., President Elect of the British Homœo-  
pathic Congress; Fellow of the British Homœopathic Society. AN  
INTRODUCTORY ADDRESS, delivered at the London Homœo-  
pathic Hospital, at the commencement of the Session, 1876-77.

---

Any of the above can be obtained where this book was  
purchased.

*Just published. Demy 8vo., 24 pp. Price 6d.*

**On the Causes of Professional Opposition to  
Homœopathy.**

By A. C. POPE, M.D., M.R.C.S., Eng.

"It can hardly be expected that we are prepared to enter into the dispute between the two systems, supporters of both of which we have no doubt we number among our readers; but we may fairly state that this address certainly pleases us by its bold, fair, candid, and lucid reasoning."—*Church Review*.

---

*Price 6d., Post free. For Gratuitous Circulation at a Great  
Reduction.*

**The Medical World: Its Parties, its Opinions,  
and their Tendencies,**

By T. HAYLE, M.D., President of the British Homœopathic  
Congress, 1876.

---

*Just published. Demy 8vo., 32 pages, price 6d.*

**HOMŒOPATHY :**

**Some Remarks on the Correspondence between  
Dr. Wyld and Dr. Richardson,**

In reference to a Proposed Union between Homœopaths and  
Anti-Homœopaths.

By FREDK. SMITH, Esq.

---

*Just published. In Wrapper, Demy 8vo., 100 pp. Price 2s., Post free.*

**Transactions of the British Homœopathic Con-  
gress, Liverpool, 1877.**

PUBLISHED BY AUTHORITY.

---

*Any of the above can be obtained where this book was  
purchased.*

*Demy 8vo., 12 pp., price 4d. For gratuitous circulation, at a considerable reduction.*

## **The Practical Results of Homœopathy.**

By ALFRED C. POPE, M.D., M.R.C.S., Eng.

---

*Demy 8vo., 16 pp., stitched, price 6d.*

## **THE TWO HOMŒOPATHIES.**

By Dr. RICHARD HUGHES.

Read before the British Homœopathic Congress, Liverpool, September 13th, 1877.

---

*Monthly, price 1s. ; or, post free to Subscribers, for 12s. per annum.*

## **THE MONTHLY HOMŒOPATHIC REVIEW**

Edited by Drs. POPE and DYCE BROWN.

*The objects sought to be attained by this Periodical are :*

- The diffusion of a knowledge of Homœopathy.
- The development of the Homœopathic Practice of Medicine ; of the Homœopathic Materia Medica ; and of Homœopathic Pharmacy.
- The defence of all duly qualified Homœopathic Practitioners against any restrictions of their rights as Members of the Medical Profession.
- The circulation of early and accurate information regarding the progress of Homœopathy, at Home, in our Colonies, and in Foreign Countries.

To fulfil these purposes, each number contains an *Editorial Article* on some topic of interest in relation to Homœopathy ; *Essays* on the nature and treatment of disease, and on the action and uses of remedies ; *Reviews* of recently published medical works ; *Records* of cases treated Homœopathically ; *Reports* of the proceedings of Homœopathic Medical Societies and Hospitals ; and *Notices* of all events bearing upon the spread of Homœopathy in every part of the world.

Since it was first published in 1856, the *Monthly Homœopathic Review* has, by an increase in the number of its pages and alteration in its type, doubled in size. Each number consists of 64 pages, making a volume of 768 pages a year.

---

**Any of the above can be obtained where this book was purchased.**

J. WRIGHT AND CO.  
"THE BRISTOL STEAM PRESS,"  
STEPHEN STREET.







CLERGYMAN'S  
SORE THROAT

E. B. STULDHAM, M.D.